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Wavelength (May 1985)

Connie Atkinson
University of New Orleans

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WAVELENGTH

ISSUE NO. 55
MAY, 1985

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1985 JAZZ FEST Schedule



Aaron Neville

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I like to go dancing, but my husband won't go with me because he's a musician and he gets tired of all that action. Sometimes I sneak out anyway and go with my sister. I want to have 3 or 4 children, depending on how the first 2 come out. Right now we just have a cat named Ebi, which is Japanese for "shrimp" — that's what she looks like.

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WAVELENGTH

ISSUE NO. 55 • MAY 1985

"I'm not sure, but I'm almost positive,
that all music came from New Orleans."
Ernie K-Doe, 1979

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Cover by Craig Dietz.

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THE ADVENTURES OF RECORD RON

by K. King



PAT JOLLY



Jimmy Robinson and Patrice Fisher: New music from Musicians for Music.

Two Albums from Composers Studio

When thinking of New Orleans music, styles such as Dixieland and R&B come to mind, along with the images of brass bands, Cajun fiddlers and staggering second lines. These sights and sounds evoke the past New Orleans music, but what is today's sound?

There is a large body of worthwhile music that doesn't fit these or other categories. Some of the more prominent practitioners of new New Orleans music are involved in a non-profit collective known as Musicians For Music. With a goal of assisting Louisiana jazz composers, Musicians For Music members Jimmy Robinson, Patrice Fisher, Denise Villere and Steve Masakowsky put together Composers' Recording Studio. Since opening its doors in April 1984, CRS has made an impact on the local music scene, with inexpensive but quality recording time. Other Musicians For Music composers' activities include grant writing and setting up a computerized distribution system to get records into stores in heretofore hard-to-reach pockets of the South. Explains Fisher, "We sell albums in Japan and Europe, but not in Baton Rouge and Lafayette, which is where we perform most often."

While Musicians for Music members have had previous LPs released on such labels as Inner City and Grammavision, the first records recorded or mixed at CRS are now out on their own Broken Records label. *Singers* is a Patrice Fisher project featuring many of the finest players in New Orleans accompanying many of the finest singers; five featured vocalists in all; including Henrietta Alves, Edu Alves, Carla Baker, Laverne Butler and Flora Purim. *Singers* is an innovative yet sweetly understated work from one of the world's foremost practitioners of the jazz harp, Patrice Fisher. This record is not straight ahead jazz, but mixes Brazilian influences with a global approach to improvisation. From Ramsey McLean's liner notes: "I think Patrice Fisher

is talking about more than the five vocalists; *Singing* in a glorified sense, the song that comes from singing of one's fellow beings and the chorus that comes from the harmony of nature singing back."

The other new release is *Woodenhead Live*. Woodenhead has been together almost nine years now. Leader Jimmy Robinson says, "We do this because it's a kick, being in a band is great. We don't do what we do for money, or to try to make it. We all got over that a long time ago. We play because we love to play."

With such a refreshing and realistic attitude, it's easy to see how Woodenhead has maintained over the years. With Fran Comiskey writing and playing keyboards, joined by cousin James Comiskey on drums, Woodenhead has a ferocious amount of technique to contend with.

Moving from hard rock through experiments that had many labeling the band as fusion, Woodenhead continues to progress, their present sound being a rock-based, danceable *mis en scene* of pure sound and sweaty, gymnastic pyrotechnics. Robinson is a killer guitarist, capable of removing the heads of the most headbanging metal freaks. He is also "tasty" in an old fashioned sense, rarely letting speed overtake the essentials. Edgar Lipps, the bassist on *Woodenhead Live*, has been replaced by Lenny Jenkins, who anchors the band in a more traditional way. Also featured on the LP are percussionist Mark Sanders and saxophonist Tony Dagradi.

Both *Singers* and *Woodenhead Live* are available at local record stores. You can also obtain these records directly from Musicians For Music, c/o CRS, 2919 Lafitte Avenue, NOLA 70119 (504) 486-4691. Give these people a listen and discover that today's New Orleans music may be just as compelling as the famous sounds of yesteryear.

—Mark Bingham

► **ROCK & ROLL CONFIDENTIAL** IS A LOOSE, POPULIST ORIENTED tipsheet edited by Dave Marsh. RRC delivers "insider's" info on the rock world and related subjects, which can be almost anything. All injustice, large or small, warrants inspection, and RRC is there to take a close look. RRC utilizes writers from around the country to inform us on local matters of possible general interest. If rock actually is the voice of the have-nots in our society, Marsh should be noted for researching and maintaining that stance consistently for years. You can get RRC for \$15 per year from Duke and Duchess Ventures, Box 1073, Maywood, NJ 07607. RRC once mentioned another tipsheet whose title page bears the motto, "Often in error, never in doubt," which is true of the content of

► **The A & R REPORT.** NEW SUBSCRIBERS ARE NOT WANTED by the *A&R Report*. I was told, "if they don't know about us already, then fuck 'em." This policy results from a total lack of interest in going through even the smallest of motions to distribute the sheet. The *A&R Report* shows up once a month or so, featuring silly but profound editorials on popular culture. The writers for the *A&R Report* could write for *The New Yorker* without changing styles. Published weekly, *The New Yorker* takes speed readers hours to get through. Within these much-honored pages you will find all the best writers, such as Elizabeth Drew, Isaac Bashevis Singer and Calvin Trillin. The international reporting is fascinating, the cartoons alone worth the price and the entertainment listings wax oh so witty, ironic, removed and fair-minded. Even in New Orleans, many people's opinions come directly from *The New Yorker*. At \$32 a year, it's a steal.

► **TOP STORIES** ORIGINATED IN BUFFALO, NY, at an alternative art center called Hallwalls. TS is billed as A Prose Publication. At last count there were 18 different issues available. Some feature drawings with the prose, some are engaging and readable, others ghastly art drek. Contributors include: Constance DeJong, Kathy Acker, Laurie Anderson, Gail Vachon and Anne Turyn. You can order from *Top Stories*, 228 Seventh Ave., NY, NY, 10011. Single issues are either \$2 or \$2.50. A catalogue is \$1.

► **IF YOU'RE NOT GETTING OLDER**, you're dead. Our taboos about aging are confronted in a healthy way by artist David Greenberger in his unsentimental but moving monthly tabloid **THE DUPLEX PLANET**. Once the activities coordinator at the Duplex Nursing Home in Jamaica Plains, Massachusetts, Greenberger posed questions to the residents and published their answers. The results are hilarious. He also gives us poetry and record reviews, all from *Duplex* sources. For more info write to David Greenberger, P.O. Box 1230, Saratoga Springs, New York 12866.

—Mark Bingham



Final Academicians

Final Academy (the name taken from the last tour of England by William Burroughs) played at Chances in Metairie last month to a rather large crowd. The relatively new club has a good stage and seating area. *Final Academy*, sounding very contemporary, combined dark and moody sounds with rock to form a style of music that is all their own. Skul, after years of playing in other bands, has finally lost his stage fright and performs with conviction and confidence.

—Carlos Boll



Readin', Writin' & Rhythm at the Free School

For those who won't get enough festival at the Jazz Festival, you still have the Fourth Annual New Orleans Free School's Music Festival to look forward to Saturday May 25. The Free School, located at 3601 Camp Street, is a public school placing a strong emphasis on the cultural arts as well as a dedication to basics.

Kicking off the festivities at noon will be the Storyville Stompers with a second line parade from Magazine Street back to the school. The musical line-up consists of Aaron Neville and Friends, Woodenhead, Java, George Porter and Company,

Li'l Queenie, Snakebite and the Cottonmouths, John Rankin, the Continental Drifters, Ray Bonnevill, the Pfister Sisters, Atlantis, Upfront, Earl King, Denver Robinson, J. Monque'D, Jerry Ember, Paula Rangell and "many other surprise guests" all contributing their time for the school. Other activities promised for the \$3 donation are dancing, singing, juggling, breakdance and airband contests. Anyone wishing to get involved in the festival or to make a contribution may call the school at 899-0453. Ask for Laura.

—Macon Fry

Scott Detweiler Pens Song For Hunger Drive

The ever-popular Scott Detweiler and Organized Noise performed at the closing ceremonies of the "Walk Against Hunger" annual fund-raising event at Jackson Square during Starvation Awareness Week, March 25-31, and introduced a localized theme song. Detweiler, who also performed at Arlo Guthrie's "Bread For The World" concert this past fall, was invited to join the activities and brought his song, "Fill Up The Table." Sister Jane Renson, Director of the Bread for the World organization centered at Loyola University and organizer of the annual "Walk for the Hungry" event, stated emphatically her appreciation of the local band's efforts. Organized Noise's participation has earned them a spotlight in an upcoming video to be circulated among high schools and gatherings of educators all over the nation focusing on the starvation awareness theme. The video is entitled "Cry for Ethiopia," and was developed by Great Britain's BBC network; it will include the song written and recorded by Organized

Noise as well as video clips of the "Walk for the Hungry," and the band's performance at that event.

Fill Up The Table

By Scott Detweiler
copyright 1985

*There's no reason for the water
in his eyes above his feet
longing for a vision
so well known to you and me*

*There's no dinner with the family
sitting round on holidays
only silent hunger
dragging life from day to day*

*There's a place for everybody
in this spinning ball of life
everyone enough to eat
it just seems only right*

*There's a way to make things better
than they ever were before
give some to the hungry
give some thanks then give some more*

*Fill up the table
with the treasures that we share
from the garden to the country side
fill the table up with care.*

—Carol Gniady

Pace Opens 32-Track Studio

Energetic and ambitious Pace Sound and Light Company president Glen Himmaugh soon plans to announce a new dimension for Pace... the grand opening of Pace's 32-track recording studio and facilities. Glen titles his aspirations a "full service one stop for the band," and plans to be able to completely service clients with the in-studio recordings... which have video capabilities in the design, as well as stepping from behind the board to provide record pressing on their own Pace label, pursuing potential buyers at the major record companies and putting the band on tour fully stocked with Pace Sound and Lighting equipment.

The new Pace recording studio is functional now, but not cosmetically finished. The studio was designed, as Himmaugh puts it, "to make the surfaces in the room as realistic to listening conditions as

possible," which involved intricate research of the latest materials available for textures and roof circumference design. It's close to being an octagonal shaped room, but entails even more angles. Local musicians who've gotten wind of the new Pace operation and have already put down some tracks include The Olympia Brass Band, Art Neville, Ivan Neville, The Models (who recorded specifically at Capitol Records' request), Insight, New Zealand (from the Gulf Coast), Outside Children (departing with demo for L.A.) and Force of Habit.

Pace recording engineers are top notch veterans who have either owned or operated their own recording studios at one time or another and include Jack Berry, Ricky Schexnayder and Carlo Nuccio... as well as Himmaugh.

—Carol Gniady

THE BEST FOR LEST

MACON FRY



DIANA ROSENBERG

Mounds of Greens with Pie To Go!

Henry's Soul Food and Pie Shop is not only the home of "the best for lest" as the sign claims, it is also home of the most for less. Plates of steaming white beans and backbones are served with only one limit on portions, the amount that can safely be heaped on a plate. My favorite plates are the crowder peas with okra and the greens (either collards or mustards) served with sweet backbones in gravy. Once you decipher it the menu is simple. Nearly any type of beans or greens cost \$2.75 a plate and are served with rice and a mammoth portion of cornbread. For an additional \$.75 you can order pork chops, stewed chicken, backbones, or turkey necks on the plate. I recommend that you bring a friend and split your supper; you'll want to save room for Henry's sweet potato pie. Move over, Omar, this is the best (and at \$.75 a slice or \$3.00 a pie, a bargain).

Despite its battered facade, Henry's is a clean and hospitable place to sit and dine. At lunchtime on weekdays half the police precinct and the local laborers line up in the seven-table dining area, so if you're looking for a quiet meal try between 1 and 6 pm (closing time) or Saturdays. Look for Henry's sign by the Gallo Theater next time you get off the interstate at North Claiborne. Stop and get a pie to go; you'll be back.

—Macon Fry

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dB's Add New Orleanian

If you knew him as Jeff Beninato from his days with the Newsboys, or Eternity's Children, or his Bourbon Street gigs as an under-aged teenager playing at the likes of the Ivanhoe and Papa Joe's, you probably won't find him credited anywhere on the dB's material. But if you look for Jeff Beno, you'll find irrefutable evidence of a bass player from New Orleans jamming along with this North Carolina band whose thoughtful and tightly constructed rock albums are beginning to win them a national audience.

As of late last autumn, Jeff had been working with the Newsboys

for three years; and though the band had developed a regular following, some quality originals, and a single produced at Studio in the Country, he had been starting to feel like they were stuck in a dry place. Meanwhile, dB's guitarist Christ Stamey had left to form his own band, and bassist Gene Holder had moved over to the six-stringed instrument to replace him. dB's manager Jimmy Ford, a former New Orleans musician and bar owner (remember oysters and beers at Ford's Place uptown?), contacted Jeff about trying out with the band. After some soul-searching, he flew — with all his equipment, "just so

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they knew I was serious" — to New York on January 1 to audition.

Although a trifle suspicious at first that Ford's reviews of Jeff's playing were based on friendship rather than cool-headed evaluation of his musicianship, the dB's found that his funky rock lines fit perfectly with their melodic yet purposeful sound. They also liked the high register vocals he added, and invited him to play with them on their upcoming tours. Jeff's status is not yet as a full member, but he is treated as an equal partner on the road, and the arrangement suits him just fine. "They've been together eight years, I come in for a couple of months and it's not like I'm gonna tell them if I can't be a dB, I'm going home," he says. "Right now, it's like I'm getting in my flying hours. The gig lasts as long as I do my job and do good." If the musical relationship continues to work well, the door appears to be open. Jeff plans to use his contacts and experiences to help other area musicians step into the limelight, possibly including future projects with the Newsboys, whom Jeff still sees as a band with a lot of potential. "I learned in New York that if you don't do things for yourself, they don't get done," he says. "You can't get out of here unless you go, go, go for it. Now I've had a chance to step out some, and I want to help some of the other great

musicians here do the same thing." Heard against the recently dismal context of the rock scene here, Jeff's success — and the appearance of some promising new bands in the past few months — strikes a refreshingly positive note.

—Keith Twitchell

THE GREEN PIANO for Ellen

*Up in your treehouse
apartment everything
was so elegant
that morning: the
silver tea service,
the plants, the dark
pictures on the wall,
the wine glass and
bottle of Beefeater
you brought me on
a placemat (I being
fresh from the Dental
Hygiene horrors) —
and that piano
blowing through the
room like leaves...
Jacked up, too,
on novocaine, for
a moment there I
almost didn't hurt,
or, rather, hurt
so effortlessly
for my dying teeth
and untrue love
that I came back
later and dropped this
poem, like a petal,
on your doorstep.*

—Everette Maddox

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Blue Note: A Jazz Legend Is Back

The Blue Note story touches me in various ways because I grew to musical maturity dining on many of those releases, but rather than concentrate on my gut reactions, I prefer to look at the Blue Note story within the context of jazz as the most important musical art-form of the contemporary world.

The Blue Note recording label has been reactivated recently and that's good news, especially for younger jazz fans who missed the initial releases of seminal bop and post-bop music, as well as a handful of pre-bop classics. Jazz aficionado and music industry executive Bruce Lundvall has been selected to head up the resurrected Blue Note line.

There are actually four Blue Note stories wrapped into one, and depending on who's writing and who's publishing the story, one of the four facets of the Blue Note gems gets the spotlight. First there is the legendary story of how the label started in 1939 and grew (the new Blue Note releases include extensive inner sleeve notes which detail the label's development — so buy a Blue Note record and you'll get the official history of Alfred Lion, Rudy Van Gelder, et al.). The most interesting aspect of the Blue Note history is that the label was started by a European who was moved by the artistry of the music rather than by the entertainment impact or the monetary possibilities. It seems to be an "eternal veritae" for jazz that much of its greatest recognition and many of its major recordings have been produced by non-Americans who recognize and respond to the greatness of the musical artform.

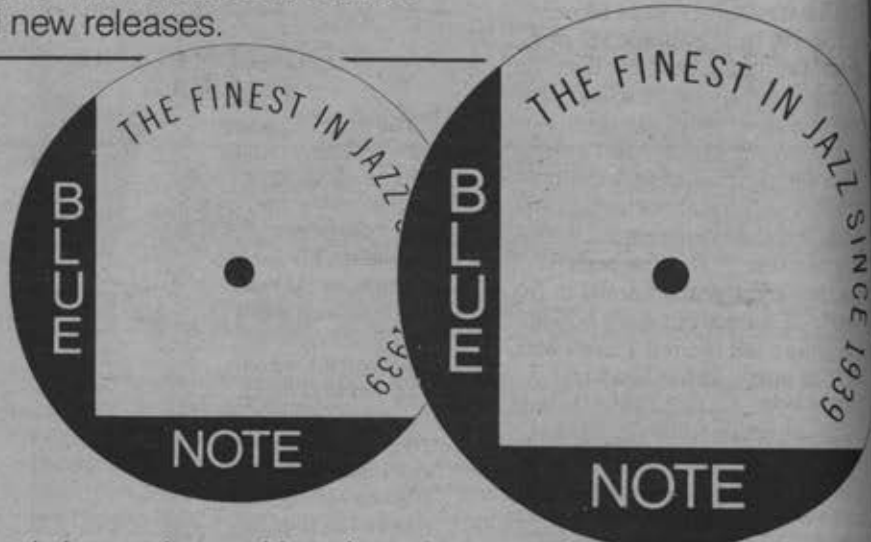
The second side of the contemporary Blue Note story is the extensive reissue program that has been launched. Not since the Prestige/Riverside reissues has there been any jazz-oriented reissue program of equal importance. Clearly the staying power of the music is testimony to its eloquent importance in the spiritual development of civilization via artistic expression, i.e., jazz as

Probably the most important label in jazz recording history, Blue Note returns with reissues of classic items and new releases.

the sound of 20th Century life. Moreover, there is a commercial market that feasts on these reissues; not in the proverbial "gold record" 500,000 unit sales range, but steady and strong enough in the 10,000 to 20,000 range to make reissues cost effective from a business standpoint.

The staying power of the music should not be overlooked nor minimized in assessing the importance of the Blue Note story. The recorded documenting of an artform with universal impact which was created and is constantly revitalized by the descendants of an enslaved people, regardless of how it is viewed or ignored in the establishment, is a major story. A hundred years from now some of these Blue Note recordings will be considered artistic documents of equal cultural importance to Greek vases, French impressionistic paintings, or Italian opera scores. The vaults of Blue Note contain some of the most important musical jewels of American culture.

The third part of the Blue Note story is the media savvy exhibited by the powers that be for this revitalization project. An extensive distribution network has been established, media events such as a major reunion concert of Fifties and Sixties Blue Note artists, along with unabashed courting of music writers, has produced an outpouring of articles and features on Blue Note. Although most of the features follow the taste of the writer as far as the music goes and do not deal with some of the other issues, the truth is, outside of Wynton Marsalis, the Blue Note resurrection has received more jazz press than any other recent jazz event or personality. On the basis of the music that Blue Note recorded during its first incarnation,



it deserves the press it's getting and even more deserves the management that had the foresight to put together this publicity campaign.

The fourth and final side of the Blue Note diamond is the new release program — unfortunately, but not surprisingly, this is the weakest aspect of the Blue Note story. It's unfortunate because it would be a major story if the Blue Note phoenix were flying at the head of the small and rare jazz recording flock. But, in business terms, particularly in jazz recording, there is very little money to be made by existing on the cutting edge — and Blue Note is a business. In fact, the resurrection of Blue Note is based to a large extent on its business viability (protests to the contrary notwithstanding).

The majority of the new releases are straight ahead, mainstream albums featuring mostly established jazz artists or new artists who work in mainstream contexts. Compared to much of the music recorded by Blue Note in the early Seventies, most of the new releases are actually conservative (see the thumbnail album assessments at the end of this article), but even conservative jazz is left of center in the music world, so all of it is welcomed — welcome back Blue Note.

Reissues and New Releases

The Best of Blue Note is a two-record set that offers samples of Blue Note recordings circa Fifties and Sixties (there is one 1948 track, "Tin Tin Deo" by James Moody, and no Seventies cuts). While one might argue that each cut is actually the "greatest" recorded tracks, one cannot argue that the music contained on the two discs is both representative of a major period of recorded jazz activity and great tracks which will stand the test of time. From the bop of Clifford Brown, Bud Powell, Thelonious Monk and Milt Jackson, to the hard bop of Art Blakey and the Jazz Messengers (Bobby Timmons'

"Moanin'" featuring trumpeter Lee Morgan, saxophonist Benny Golson and pianist Lee Morgan) and Lee Morgan's famous "Sidewinder," this double disc set is truly a treasure chest of what is now known as straight ahead or mainstream jazz. There's also some Fifties "jazz funk" (which referred to blues rather than R&B or rock influences) from Lou Donaldson, Jimmy Smith and Kenny Burrell, plus four classics: "Maiden Voyage" by Herbie Hancock, "Blue Train" by John Coltrane, "Christo Redentor" by Donald Byrd and "Song For My Father" by Horace Silver. Each cut has a reason to recommend it — suffice it to say, this sampling will send many fans to the record store to purchase some of the many recently released reissues.

On the other hand, I doubt that the current batch of Blue Note releases will stand the test of time as well as much of the past Blue Note catalogue. Albums by two-handed guitarist Stanley Jordan, saxophonists Stanley Turrentine (appropriately blues-drenched with help from Jimmy Smith and Les McCann) and Charles Lloyd (with a cameo from vocalist Bobby McFerrin) are both very good although less than important additions to either musician's recorded resume. A surprisingly fine outing finds Kenny Burrell inspiring Grover Washington to record some of his best sax work in years; nevertheless, as good and relaxing as this jazz sounds, it is hardly a cutting edge LP, as were many of the albums which produced the excerpts culled on the "best of the Blue Note" set. Fortunately, there is an important album from composer George Russell, *The African Game*. Russell specializes in simplifying the complex and layering harmonically challenging music on top of surging rhythms and striking melodies. *The African Game* will last — just as many previously released Blue Note albums.

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On Tour...

Foreigner may not know what love is but they're finding out what the road is on a long haul across the U.S. that began in March on the East Coast and winds up in May on the West Coast. This North American trek is no doubt helping the success of the second single from *Agent Provocateur*, "That Was Yesterday," which is now a Top 30 smash.

In The Studio...

X are currently at Amigo Studios in North Hollywood, overdubbing and tracking their next Elektra release with producer Michael Wagner. John Denver is also in the studio tracking his next release for RCA, with Roger Nichols producing... At Rusk Sound Studios in Hollywood, Christian Death are recording a new LP. Also, Thelonus Monk are recording with Flea from the Red Hot Chili Peppers and Spit from Fear helping out with production and engineering... At Sound Image in North Hollywood, Ron Keel is in working with Blitzkrieg for Phoenix Records... Urban Blight are recording at Sha'edown Sound in New York, readying three tunes for their new LP... Afrika Bamba

baataa is mixing tracks at Quadrasonic in New York with producer Gavin Christopher. A new solo single is in the works... John "Jellybean" Benitez and engineer Michael Hutchinson are at Larabee Sound in Hollywood mixing dance singles for Donna Summer to be released on Geffen Records... Nina Hagen is at Ground Control Studios in Santa Monica preparing three tracks for her upcoming release... Melissa Manchester is doing vocal overdubs at Sunset Sound in Hollywood for her next LP. Air Supply also is recording at Sunset... At The Plant in Sausalito, Journey are in, cutting preliminary tracks for their upcoming effort with Steve Perry and co-producer Jim Gaines... The Muppet Babies are preparing their first album for Parker Brothers at

Wilder Brothers Studio with producers Hank Saroyan, Rob Walsh, and creative director Geni Sackson. Expect to see a release in July... Also in New York, at Planet Sound, Kid Creole & The Cocoanuts are working on a new album for Sire. Thelonus Monk III and Eric Mercury have been producing themselves for a release on Manhattan Records. Bobby Chouinard and Alan St. John of the Billy Squier band were also in the studio producing Scarlet Rivera... Prince was in Atlanta recently, producing a new Sheila E. effort for Warner Bros. at Cheshire Sound Studios.

Critic's Choice:

Iain Blair Flogs The Firm

Legendary Brit rockers Jimmy Page and Paul Rodgers, aided and abetted by the rhythm section of drummer Chris Slade and bassist Tony Franklin, gave this predictably sold-out Forum audience exactly what they wanted—but not what they needed. The Firm, Page's first touring outfit since the demise of Led Zep, turned out to be somewhat unfortunately named as they staggered and stumbled like a drunken dinosaur through some three hours' worth of hard rock clichés and extended noodling. If-in-doubt, take-a-solo seemed to be the order of the day, and without much in the way of strong songs to support them, this tactic was much in evidence. Even Rodgers' ever-soulful vocal talents were wasted on most of the material, while all the pretty green lasers and violin-bowing tricks of Page couldn't disguise the fact that this once towering guitarist appears to have lost much of his fire and inspiration. Ponderous and monumentally unsubtle versions of "I Just Wanna Make Love To You" and "Everybody Needs Somebody To Love" lumbered by, making the Stones' versions sound like intellectually challenging masterpieces in comparison. Sadly, any such doubts were emphatically not shared by a fawning audience who happily wallowed in the band's histrionics and screamed for more at the end of the ear-numbing set. An absolute must for anyone in '85 who's still wondering what it was like in '71.

Top Of The Charts

No.	Albums	Singles
1	No Jacket Required Phil Collins (Atlantic)	"One More Night" Phil Collins (Atlantic)
2	Southern Accents Tom Petty (MCA)	"Crazy For You" Madonna (Geffen)
3	Songs From The Big Chair Tears For Fears (Mercury)	"We Are The World" USA For Africa (Columbia)
4	Breakfast Club Soundtrack (A&M)	"Material Girl" Madonna (Sire)
5	Behind The Sun Eric Clapton (Warner Bros.)	"I'm On Fire" Bruce Springsteen (Columbia)
6	She's The Boss Mick Jagger (Columbia)	"Lover Girl" Teena Marie (Epic)
7	The Firm The Firm (Atlantic)	"Along Comes A Woman" Chicago (Warner Bros.)
8	Centerfield John Fogerty (Warner Bros.)	"Can't Fight This Feeling" REO Speedwagon (Epic)
9	Building The Perfect Beast Don Henley (Geffen)	"Rhythm Of The Night" DeBarge (Gordy)
10	Beyond Appearances Santana (Columbia)	"Nightshift" Commodores (Motown)
11	A Sense Of Wonder Van Morrison (Mercury)	"All She Wants To Do Is Dance" Don Henley (Geffen)
12	How Will The Wolf Survive Los Lobos (Slash)	"That Was Yesterday" Foreigner (Atlantic)
13	33 1/3 Power Station (Capitol)	"Somebody" Bryan Adams (A&M)
14	Vulture Culture Alan Parsons Project (Arista)	"Too Late For Goodbyes" Julian Lennon (Atlantic)
15	Maverick George Thorogood (EMI)	"Obsession" Animotion (Mercury)

Charts courtesy of The Gavin Report.

Personal Favorites

Roland Orzabal, guitarist and vocalist with Tears For Fears, lists his five favorite albums: 1) *Fear Of Music*—Talking Heads; 2) *My Life In The Bush Of Ghosts*—David Byrne/Brian Eno; 3) *Tin Drum*—Japan; 4) *Still Crazy After All These Years*—Paul Simon; 5) *Rock Bottom*—Robert Wyatt.

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NEW ORLEANS JAZZ & HERITAGE FESTIVAL

APRIL 26-MAY 5, 1985

EVENING CONCERTS

Friday, April 26, Miles Davis, Wynton Marsalis, Theatre of Performing Arts, 7:30 P.M. & Midnight (\$19.50 or \$17.50 reserved seats).

"Jazz & Film" The New Generation, Prout's Club Alhambra, Midnight (\$10.00 gen. adm.).

Saturday, April 27, The Staple Singers, Allen Toussaint, The Dirty Dozen Brass Band, presented by WYLD AM/FM, Riverboat President, 7:00 P.M. (\$18.00 gen. adm.) & Midnight (\$16.00 gen. adm.).

"Jazz & Film" The New Direction, Prout's Club Alhambra, Midnight (\$10.00 gen. adm.).

Tuesday, April 30, "An Evening With Sarah Vaughan," Presented by Travel New Orleans Inc., Special Guest Ellis Marsalis, Theatre of Performing Arts, 8:00 P.M. (\$17.50 or \$15.00 reserved seats).

Wednesday, May 1, Spyro Gyra, The James Rivers Movement, Riverboat President, 9:00 P.M. (\$16.00 gen. adm.).

"Jazz At Storyville," Storyville Jazz Hall, 8:30 P.M., \$10.00 gen. adm.).

Thursday, May 2, Stevie Ray Vaughan, Albert King, "Gatemouth" Brown, Riverboat President, 8:00 P.M. (\$18.00 gen. adm.).

"Jazz At Storyville," Storyville Jazz Hall, 8:30 P.M., (\$10.00 gen. adm.).

Friday, May 3, Third World, The Neville Brothers Band, Tania Maria, Riverboat President, 7:00 P.M. (\$17.00 gen. adm.) & Midnight (\$15.00 gen. adm.).

Saturday, May 4, Ry Cooder, Bobby "Blue" Bland, Bonnie Raitt, Riverboat President, 7:00 P.M. (\$18.00 gen. adm.) & Midnight (\$16.00 gen. adm.).

*The Riverboat President will cruise for all except midnight concerts.

**All Jazz Festival Films presented by David Chertok.

LOUISIANA HERITAGE FAIR

Fair Grounds Race Track, April 26, 27, 28, May 4, 5, 12 Noon-7:00 P.M.

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FAIR MUSIC—9 stages of simultaneous music with almost 300 performances. 5 outdoor stages and 4 tents. All types of music.

FAIR MUSIC SCHEDULE

FRIDAY, APRIL 26—Batiste Brothers, The Cold, Mighty Sam McClain w/Wayne Bennett Band, Mars, Banu Gibson, Ernest Arceneaux & the Thunders, John Rankin, Hazel & the Delta Ramblers, J. Monque'd Blues Band, Jasmine, Uncle Stan & Auntie Vera, High Quality, Lloyd Lamber Jazz Band, File, Jazz Couriers, Java, Leviticus Gospel Singers, Rebirth Brass Band, Albert Lange & The Dixie Stompers, The Uptowners, Wayne Toups & the Cajun Creole Band, Retsam D'Nim, Parish Prison Gospel Choir, Tulane Jazz Ensemble, Golden Stars, Nieve, Emery Thompson Jazz Bagd, J.D. & the Jammers, Sally Townes, Ray Bonneville, Calvin Durand Quintet, Kennedy H.S. Choir, Avenue Steppers SA & PC, Los Cometas.

SATURDAY, APRIL 27—Bar-Kays, Martha Reeves, Irma Thomas and the Professionals, Benny Spellman and Lee Allen, Clifton Chemier, Leo Kottke, Onward Brass Band, Dewey Balfa, Larry Coryell & Emily Remler, Willie Tee, A Tribute to Sidney Bechet w/Bob Wilber & Joanne Horton, Terence Blanchard and Donald Harrison, Kid Sheik & His Storyville Ramblers, Cousin Joe, Ironin Board Sam, James Drew Quartet, A-Train, Sammy Berget & the Dimensions of Faith Community Choir, Rising Star Drum & Fife Corps, Ramsey McLean & Survivors, Bourne, Gary Brown & Feelings, Troy L. Deramus & the Country King Show, The N.O. Spirituallites, Delfeayo Marsalis Quintet, The Plister Sisters, Boogie Bill Webb, Walter Payton & Ballet File, Hector Gallardo & His Songo Allstars, Bryan Lee & the Jumpstreet Five, White Cloud Hunters, Van Williams, Chosen Few Brass Band, Tim Green/Dave Goodman Quintet.

SUNDAY, APRIL 28—Dr. John, Staple Singers, Roy Orbison, Neville Brothers, Willie Dixon & the Chicago Blues Allstars, Dave Bartholomew Jazz Band, Luther Kent & Trick Bag, Earl King & the New Day Blues Band w/Timothée, Alvin Batiste, Sippie Wallace, World Saxophone Quartet, Rockin' Sidney w/Katie Webster & Phil Phillips, Louis Nelson Big Six, Astral Project, Earl Turbinton Quintet, Sady Courville & the Mamou Hour Cajun Band, Louisiana Purchase, Doc Paulin Brass Band, Tim Williams, Oliver Morgan, Jean Knight and Jessie Hill, Sanguma of Papua New Guinea, Famous Salem Travelers of Chicago, Wild Magnolias, Al Bellefio, Continental Drifters, Savoy/Ouocet Cajun Band, Lady Charlotte Jazz Band, David & Roselyn, Edu, The Sheppard Band, Gaza B.C. Mass Choir, Freddie Lonzo Jazz Band, Brother Percy Randolph, The Ambassadors for Christ, Scene Boosters SA & PC.

SATURDAY, MAY 4—Third World, Doc Watson, Albert King, Run DMC, Dick Wellstood, Arnet Cobb w/Red Tyler & Fred Kemp, Johnny Adams w/Walter Washington & the Slick System Band, Lee Dorsey, Dusenberry Family Singers, Kid Thomas & His Algiers Stompers, Mildred Clark & the Melodaires of Columbus, Ohio, Marcia Ball, Kent Jordan Quintet, A Taste of N.O. w/Robert Parker, Debra Brown & Moses Hogan, Young Tuxedo Brass Band, Ruben "Mr. Salsa" Gonzalez, Lil Queenie & the Boys of Joy, Allen Fontenot & The Country Cajuns, Widespread Jazz Orchestra, Deacon John Blues Revue, James Black Ensemble, Uptown Affair, Creole Wild West, Johnny Allen, John Mooney & the Bluesiana Band, Michael White Quartet, Holy Name Gospel Singers, NOCCA Jazz Ensemble, Klaus Weiland, Frank Federico Dixieland Band, Hezekiah Early & the House Rockers, Mt. Pontchartrain String Band, The Gospel Chords.

SUNDAY, MAY 5—Allen Toussaint, Ry Cooder, Roy Ayers, Doug Kershaw, Tania Maria, Bonnie Raitt, The Radiators, Clarence "Gatemouth" Brown, Rockin' Dopsie & the Twisters, Dave Van Ronk, Ellis Marsalis, Ron Carter, Smitty Smith and Germaine Bazzle, Wallace Davenport & Jazz Band, Snooks Eaglin, Clarence "Frogman" Henry, Helen Brock & the New Gosspelettes of Houston, New Leviathan Oriental Foxtrot Orchestra, Dirty Dozen Brass Band, Chris Owens, Tommy Ridgley & the Untouchables w/The Dixie-Kups, Bobby Mitchell & Frankie Ford, Percy Humphrey & His Crescent City Joymakers, Gospel Soul Children, Exuma, Tennessee Tech Tubas Ensemble, Improvisational Arts Quintet, Mason Ruffner & the Blues Rockers, Pop Combo w/Lenny Zenith, Bobby Marchan & Higher Ground, Ernie K-Doe, Jr.'s Ultimate Blues Experience, Olympia Brass Band, Russ Russell & the Rustlers, Caliente, Beausoleil, Sherman Washington & the Famous Zion Harmonizers, White Eagles, Theron Lewis & Unit 7, The Heralds of Christ, Ardoin Family Band w/Bois Sec & Canray Fontenot.

*This is a partial list, a complete list with performance times will be available on the grounds. (Schedule may be subject to change.)

TICKET INFORMATION

Adult Tickets—\$5.50 in advance, \$7.50 at gate. Children 12 and under accompanied by parents—\$1.50 in advance, \$2.00 at gate. Tickets available from all Ticketmaster outlets or by mail order from New Orleans Jazz & Heritage Festival, P.O. Box 2530, N. O., LA 70176. For further information, call 568-0251.

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CARLOS BOLL

MTV Meets the Lime Spiders

When you have to ask, "What is this band doing?" every couple of songs, they must be doing something right.

It seems that every time I'm near a television set the guilty party (the owners) have it switched to MTV. This station has become the national pastime. I am constantly amazed that although I haven't had a TV in over a year, when I do watch MTV I see the same videos. Either they are repeating the same ones over and over or they know I'm watching and refuse to show me something new. My one big complaint of this video sedative is now instead of listening to the music, you look at it. Countless times I remember listening to a song and in my own mind imagining the meaning. Now everything is laid out for you, in bright flashing color or nostalgic black and white. Not all videos are bad, there are a few that enhance the song without overpowering it. It's great for the record companies because you sit and watch commercials for their product twenty-four hours a day.

Think about it.

On the record front... There have been very few records out lately that would incite a riot from me. The way I figure — since most of the muzak that comes out today becomes a hit single tomorrow — something must be going wrong. Although I do criticize, I am falling into the trap myself. Bands that years ago I would have dismissed immediately I now give a second listening to — there just might be something there, but ho-hum usually nothing. The new Associates album entitled *Perhaps* is too great

not to mention. There could never be a single (in the U.S.) off this album, all the songs are just too good. This album is a challenge to listen to. When you have to ask "what is this band doing?" every couple of songs they must be doing something right. Billy Mackenzie and company sound like soundtrack meets opera of the absurd meets rock. Some parts get a bit heavy with obscure lyrics and hidden meaning, but these people DO have a sense of humor (at times).

Interesting items that crossed the desk at *Wavelength* were two LPs on the Bigtime Label from California: the Beasts of Bourbon and the Lime Spiders (not to be confused with the Lemon Kittens). Both bands are from Australia, and if the term "down under" could ever be applied to music — this is it. The Lime Spiders sound like some refugees from the Pebbles LPs, which is not at all exciting. The Beasts of Bourbon are wonderful. Imagine the sounds and voices of some of the more unusual of the people in Diane Arbus' photographs. Out of the sewer and into your heart. Acoustic Cramps on a bum trip?? God only knows. This is slow punk to kill by. If Jim Morrison were still alive and depressed he would sound like this. Trashier sounding than even Johnny Thunders.

Also noteworthy... Jazz guitarist Stanley Jordan's second LP — his first on the revived Blue Note label. Sounds like two or three guitar players, but it's only him with no overdubs.

CARIBBEAN

GENE SCARAMUZZO

'Soucoyant', 'Dorothy' Win Calypso Crowns

Although neither are available on vinyl as yet, there are still plenty great soca and Caribbean records in town now.

New Orleans' calypso and soca lovers had a trick played on them this year by Trinidad/Tobago, with the two main carnival music awards going to songs that were not put on vinyl. So while we were listening to all the great music by Kitch, Sparrow, Bally, Funny et al., the live performances in Port of Spain's calypso tents were dominating Carnival '85. Most of the interest was centered around one tent where calypsonian Crazy was daily

performing "Soucoyant," the song that ended up being declared Road March '85 on Carnival Tuesday. Crazy came close last year with two good soca cuts, "Ain't Bong For You" and "Soca Tarzan," but this is the first time he's won. Soon we will get the chance to hear "Soucoyant" because a 12 inch single has now been recorded, and hopefully it will make it to New Orleans soon. Chances are that we'll never hear "Dorothy," the song that brought

the Calypso Crown this year to the great Black Stalin, because as far as I know, this one has still not been recorded. It's great to know that Stalin got the crown, though, because he's one of the kaiso greats with a style all his own... slow, funky soca sounds with hard-hitting lyrics. This is the second crown for Stalin, who got it back in 1979 for "Caribbean Man" b/w "Play One," two social commentaries off his classic *Caribbean Man* LP. And one last awards announcement, the two best steel bands this year tied for first place, the Renegades and the Desperadoes.

Fortunately there are some great calypso and soca records that are available in town. Previously mentioned '85 releases that are still shining after repeated listenings are



Antigua Swallow's album *First Take*, Calypso Rose's fantastic *Pan in Town* as well as 12 inch singles by Bally ("Gimme Piece/Me Neh Fighting"), Funny's "Right or Wrong" and "Chambers Don't See" by Plain Clothes. Kitch's album, *The Master at Work*, is a must this year with the suggestive "Soca ("If you soca me, I will soca you") Misinterpretation." *Vanessa*, the '85 release by Sparrow, is not that great to these ears, except for the title cut, a calypso about the scandalous Miss America Vanessa Williams. The way in which Sparrow and arranger Art de Coteau musically suggest the Miss America Pageant theme ("Here she is, with her body naked and bare, Miss America"), without plagiarizing it, is a stroke of genius.

A new release by Ras Shorty I, called *Jamoo*, is worth hearing, also. Many credit Shorty with being one of the creators of soca with his tremendous 1978 release (as Lord Shorty) of *Soca Explosion*, and musically, in *Jamoo*, he lives up to his reputation as a pioneer of new sounds. The underlying religious themes in his earlier music have jumped out in full view on *Jamoo*, from the Bible-quoting lyrics to the cover photo of Shorty looking heavenward with his hands folded in prayer. "Push On" is the only song, and a great one at that, that gets its message across in the more subtle method of his earlier work.

Moving over to the island of Jamaica, a 16-record series has been recently released by Island Records that may prove to be very interesting to many people. For those just beginning to discover reggae, these albums may be the most economical way to acquaint themselves with

some of the music of the true greats of reggae, like Burning Spear, Linton Kwesi Johnson, Pablo Moses, Toots and the Maytals, Third World, Steel Pulse and Black Uhuru. Each of these artists has an album in the series devoted to them, with select cuts from the different albums they've put out on Island Records over the years. It would be a mistake to consider these as greatest hits collections; each of these artists has put out so much material over their careers and not all of it is on Island. Think of them as neat packages that give a good taste of each artist. I highly recommend them as samplers for those who don't own the original releases. In addition to these seven discs, there are presently five more compilations devoted to producer *Lee Perry*, the bass and drums team of *Sly and Robbie*, songs by various *DJs*, *Strictly for Lovers* and *Gregory Isaacs with the Roots Radics Live*. These discs cover a multitude of 45s and album cuts and in economic terms should appeal to veterans of reggae as well. Each album contains excellent liner notes that are wonderful summaries of the artists and music contained on each disc. However there are occasional misleading statements in the liner notes due to Island Records' remarkable refusal to acknowledge early recordings by these artists that did not appear on Island.

Some really exciting news for fans of dub music is another reissue on Shanachie of one of the all-time dub classics. *King Tubby's Meets Rockers Uptown* by Augustus Pablo has been unavailable in New Orleans for years, so this will be the first chance for many people to hear this innovative landmark album. It's in a style very different from *King David's Melody*, a rather weak album that unfortunately were many people's introduction to Augustus Pablo. Instead of melodica mood music, the music on this album goes way outside on most cuts with plenty of special effects due to the dubbing efforts of King Tubby. Check this one out.

Caribbean Show recommendations this month go out to our Jazz Fest visitors. Music of the Caribbean and Africa can be heard on three different radio programs in New Orleans. Check WTUL (91.5 FM) for the *World of Reggae* on Monday nights from 8 'til 11 pm, and WWOZ (90.7 FM) on Saturday nights from 8:30 until midnight and Tuesday afternoon from 12:30 'til 2 pm for the *Caribbean Show* and the *Best in Reggae*. A wide variety of reggae, calypso/soca and African pop records can be purchased at two excellent New Orleans record stores, Metronome Records and The People's Choice Record Shop on the West Bank. New Orleans groups which play varying amounts of reggae include the Shepard Band, One Us, Lil Queenie and the PoBoys of Joy, Exuma and Java. □

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Genocide: Seems Like Old Times

Am I "a neanderthal with a dictionary?" Of course not. But, according to Joe Sumps, "The condition of contemporary art culture has been one of betrayal, often self inflicted. The scintillating brilliance that has led the path into and through our collective unconscious was not born as a *Tabula Rasa*. We are, if you will, a bunch of holy mans and holy womans."

Was cute little **Wolfie Mozart** a bridge to God? Or was he a jazz musician? Mozart did stay high all the time, wrote and played off the top of his head and knew for certain that partying had its place in the creative process. If Mozart had been born later he would have been from New Orleans. **Amadeus** documents this and more, being the first film in recent memory to win the Academy Award without narcotic doses of middle class values dripping from the screen. Mozart seemed to know that human beings don't create anything, they just use things up. Mozart used himself up in a hurry. So did Charlie Parker, which is one of the reasons people have been asking **Is Jazz Dead?**

Jimmy Hoffa is dead, jazz isn't. Jazz is a box, a four-letter word, a convenience store for journalists and a mechanism to help define a large and hopelessly undefineable sonic tradition. Organized noise/sound is alive and well despite words like jazz. Some say jazz, as created by Black Americans, is America's only true art form. Others claim that only Blacks can *really* play. This is a problem, this jazz-Black formula. Jazz is a new art form, just a pup. Cave people did the first paintings. Does that make **Chagall** a "cave-imitator?" Composer-players such as **Muhai Richard Abrams**, **Alvin Batiste** and **Anthony Braxton** are extending the tradition, at times even ignoring it in favor of entirely new approaches to composition. While I think of these men as composers who have jazz backgrounds,

No, jazz isn't dead, the audience is just asleep during a lengthy solo over two chords.

I don't think of them as jazz. This is not third world, this is some *other* world. Meanwhile, around this world, there are thousands of players practicing, writing, performing and coming up with new ideas and viable context to, hopefully, continue the tradition without trodding old ground.

But old ground is the soul-soil of jazz, the foundation upon which we stand. Audiences want one foot in the past and the other poised to hop to the liquor store. Joe and Jane Q. Public don't get to hear much of the new music. Jazz is about, "This is something I have to say," not about money. Public presentation of jazz is about money. **George Wein** does a remarkable job presenting great sounds, but he can't give us much abrasive newness or unknown artists or he'd go broke fast.

Stuck in this rut, we get to hear the same tired bop licks *ad nauseum* from players who continue slugging away with the play the head-everyone solo-play the head again-over and out formula. No music is much fun to listen to when you know from the start exactly what's going to happen. Brilliant players do pop up with regularity, players who can tackle the clichés and breathe new life into them. But what is the context for the not-so-brilliant? (Music writing?) Original New Orleans jazz was a group form, not a soloist's setting. No, jazz isn't dead, the audience is just asleep during a lengthy solo over two chords.

John Coltrane had a band with a sound all its own. As a soloist, Coltrane could sustain our interest for long periods of time. Most players can't. The essence of jazz is spontaneity, not style. Today we don't have to play like they did in the Fifties, Sixties, or whenever. Players *may*

suffer some peer group rejection for not wanting to play endless streams of eighth notes. If jazz is a language, then speak up. Long conversations can get dull, but as long as people keep speaking the language, it will change, grow and spin off. What's the new context? Who knows.

What's the word?... In South Africa the white population of 15 percent controls the destiny of the other racially mixed 85 percent with a cynical arrogance that has come with over a century of thinking of themselves as God's Chosen People. The Dutch first settled in South Africa in the 1650s. Most of the Dutch settlers became farmers, called **Boers**. Trade ships made regular stops in South African port cities. Other cultures influenced the area, with the British being the strongest. The Boers, who went for slavery in a big way and saw the natives of the area as natural resources to use for their own purposes and not as human beings, did not get along well with the British. Thus, the pattern was set early on. In 1814, the British gained control of the area and in 1833, abolished slavery, which was the backbone of the Dutch settlers' economy. Naturally, the Dutch were mighty pissed off by this turn of events. They felt this was their homeland and not to be messed with. They had been there for generations; who were these British to tell them what to do?

The Dutch language had evolved into a new strain called **Afrikaans**. These **Afrikaans** banded into gangs, gangs of farmers called **Voortrekkers**. In 1837, these Voortrekkers made their **Great Trek** into the interior to escape what they considered to be British religious persecution. The **Voortrekker Manifesto** was published, a document the present "rulers" of South Africa consider on the same par with the American Declaration of Independence. The Great Trek peaked with **The Battle of Blood River** (no, not a John Wayne flick), where some 500 Voortrekkers took on over 10,000 Zulus. Suffering only slight casualties while killing thousands of Zulus, the Afrikaans took their victory as a sign from God, a signal to "wipe 'em out!"

Using real and imagined adversity, Afrikaaner nationalism remained on a slow boil for decades. Eventually there was war with the British, a lasting conflict known as the **Boer War**. (Or the Anglo-Boer War, to be more accurate.) the British finally won out, but not before rousing Afrikaaner nationalism to

rabid proportions. When the **Union of South Africa** was created in 1910, Afrikaans responded by going even further back into their own culture, reviving old customs and wearing traditional garb. The Afrikaans united for the **Ox Wagon Trek** of 1938 to commemorate the Battle of Blood River. These trekkers were big fans of Adolf Hitler.

The South African Prime Minister was pro-British and anti-German. The Afrikaans were not happy about this. Taking the British by surprise, the Afrikaans mustered enough support to defeat pro-British Prime Minister Jan Christian Smuts in 1948. With Afrikaaner control of Parliament things soon took a turn for the worse. Today, **baasskap**, meaning white supremacy, is the rule of the day. **Apartheid** determines rights and privileges on the basis of racial classification. There is no native representation in Parliament. Persons of Black or racially mixed descent are not allowed to vote. Marriages between races are forbidden, as is sex. South Africa is divided into "Homelands." Each homeland is supposedly a separate country. In reality, the homelands were contrived to deprive blacks of rights and keep them away from the whites. Blacks have limited or no access to white areas and must carry passes at all times. There is arbitrary detention, no freedom of speech and the most limited right to assembly. Add to this an extra-level secret police who are adept at liquidating uppity opposition. A mess.

Economic sanctions are our best bet in combatting these jerks. Even the Reagan administration is considering sanctions. So, a group of Republicans from the Senate Foreign Relations Committee will go to South Africa, mill around for awhile, then come home to file a report. What they will really do is drink to excess and sleep with call girls, but that's another story. The item of interest here is that one of the men going to represent our country in South Africa is a Black man who recently completed a stint as **Jessie Helms'** press secretary. What will the Neo-Nazi Nationalist make of a far-right-wing fundamentalist Black American lecturing them on human rights? Stay tuned.

"When you grow up, your heart dies"... People forget the past with the ease of changing channels. Most people have been told or read of what Hitler did to the Jews. Still, atrocities of this sort are a daily occurrence, in this world, on this day. Spin the globe, point randomly and put your finger on some genocide. We accept this, going about our business impassively.

This knowledge of the constant

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genocide, irrational hate and religious fanaticism that are the norms in many locales puts Louisiana problems into the realm of the trivial, the family squabble. Sure, we have Governor Eddie, the Tulane Basketball Scandal, endless legal battles over the World's Fair, lousy roads, rotten schools, high illiteracy, a welfare mentality, a landed rich who still live off the spoils of racism and a music industry that barely exists despite vast human resources. But, we get along, despite our little squabbles. Have you been told that at this very moment in Iran, members of the Bahai faith are being systematically exterminated by followers of the Ayatollah? Bahais, whose faith is based on the idea that all Gods are one God and that we really are the world, are an insult to the "die for Allah is the highest goal" dogma of the Ayatollah's peculiar Islamic freak show. So the holocaust goes on, with a new cast performing the same old horror show.

To combat perpetual dwelling upon the negatives of life, I go to the movies. While a healthy preoccupation with reality is generally a positive character trait, the ability to suspend reason and float weightless (some would say airheaded) in a finite world of pure ideas, now that's entertainment! The movies are a superior ritual, a chain that stretches across your whole life, providing a constant. While some films take you away from your troubles, others open up new ones. Seeing *Places In The Heart* brought me back to a time in my life I had long since forgotten.

In the mid-1950s, my family lived in the married housing barracks of a large midwestern university. The G.I. Bill had opened up education to the thousands of World War II veterans and it seemed that everyone was getting an education. An education! A ticket out, a ride to self reliance and a future. The married housing barracks were cramped and shabby but teeming with raw energy. Grad students from all over the globe were crammed together trying to raise kids and make ends meet. There was hope then, even a child of six can feel the hope shared by so many in such close quarters. There was a beautiful world out there just waiting for all of us to parade through.

The Albrights lived next door. Gloria Albright was my age, her brothers Amos and Arlander a year younger and older respectively. Mr. Albright was destined to become Dr. Albright, head of his department at Grambling University. But then he was just another grad student trying to get by. Gloria and I were "sweet on each other," as they said in those days. Despite our affections, we often engaged in mock wars, with mud as the weapon. One day we organized a group mudball fight, boys against girls. On the boys' side was David, whose parents had come

over from China to get degrees and were now stranded by the Cultural Revolution.

As the battle raged, one of the boys hit Gloria in the face. She got mud in her eyes and, look out, she was mad. So, Gloria began loading her mudballs with cinders. She aimed and fired, striking me on top of the head, opening up a nice cut which caused blood to squirt in regular rhythm. Soon I was surrounded by hysterical people who rushed me off to the emergency room. My t-shirt was all red but after seven stitches I was fine. I went home with grown-ups buzzing around me.

When I got home, Gloria was there waiting. She was sorry. We left the house and went out to play. We pretended we were husband and wife, I the sick husband and her the dutiful wife. Soon we were called away by our respective parental units. I went with my mother to a gathering of kids and mothers, Gloria went home to eat. Because of my injury, I was told to stay in and rest while the other kids got to go back out and play. From the room where I rested I heard the mothers arguing.

My mother was taking some heat for letting me play with the Albright kids. I heard the word nigger for the first time. I heard that Gloria and I should never have been allowed to become so close because we would never be able to get married. Married! At age six? My mother was angry with the others and pulled me out of the place, leaving without saying goodbye to the others. We both cried on the short walk home. Like some hideous virus, the simple awareness of racism had washed over me and I would never be the same.

The mudball fights became a topic of conversation and a source of controversy. Being called a "nigger lover" and taunted by the townie kids did little for my confidence. I stayed away from the playgrounds. Gloria and I stayed inside, playing together quietly. One day my mother announced that we would be moving. Gloria and I drifted apart in the last few months before we moved. Many of our friends were there to say goodbye as we set sail in our lime green 1954 Studebaker. Gloria didn't come around to say goodbye. The last I saw of her she was alone on the playground across from married housing, swinging high on the swingset, as high as she could go, then letting go and flying through the air, laughing and screaming simultaneously, her long brown legs covered with mud, her clothes covered with grass stains. She was beautiful.

Thanks to Joe Sumps, thanks to the doctor from Capetown who was the only white medic at the Jimmy Cliff concert, thanks to Ricky in D.C., Richie and Angel in SF, and thanks to my mother for helping me remember that it's all music. Happy jazzfest! □



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New Orleans Jazz in Chicago: Part II

January 29, 1919: The U.S. State Department proclaims the Eighteenth Amendment to the U.S. Constitution ratified, an amendment which prohibits the "manufacture, sale, or transportation of intoxicating liquors..." within the United States. January 16, 1920: The amendment goes into effect. Months later Johnny Torrio sets up his liquor rackets, becoming the father of organized crime. Joseph Kennedy, who will someday be the U.S. Ambassador to the Court of St. James and the father of a U.S. President, begins to make his fortune smuggling whiskey from Canada to the U.S. The likes of Carry Nation and the Anti-Saloon League — backed by the U.S. Treasury Department and its agents — find that a presumed moral authority is insufficient to break a habit mankind has had for too long.

Chicago is hot. Clubs on the South Side swing to the sounds of New Orleanians Kid Ory, Sidney Bechet, Jimmy Noone, Baby Dodds, Jimmy Dodds, Freddy Keppard, Honore Dutrey. North Side clubs cook at a lower temperature. White would-be jazzmen play melodies and try to swing, backing up vocalists or lines of female dancers. By the mid-Twenties, when fine white musicians are emerging, a pianist of the caliber of Art Hodes finds himself playing for snake dancers, contortionists and strippers.

By 1921 King Oliver forms his own band including many of the best South Side players. In that same year a group of young white musicians forms the first important white jazz band in the country — The New Orleans Rhythm Kings. Bix Beiderbecke begins a series of jobs in and around Chicago. Oliver takes his band to California... and returns.

Oliver — for the record — was a big guy. Some said mean. In 1931 he would show up for band rehearsals, pull out a gun, and ask if everyone were present. The musicians would answer up, "Yes, sir" fast; then he would put the gun down. Joe Oliver had a big scar over his left eye and wore his hat cocked low to hide it. Joe Oliver once told a band to play such and such a tune and when one musician asked for the key, Oliver yelled, "You're a musician, ain't you? What you got to know the key for?"

Joe Oliver was said by some — himself included — to have been the first cornetist to use mutes. He experimented with bottles, glasses, cups, buckets, even the rubber end of a toilet plunger, to get the low-

It's the Twenties. Prohibition is in effect. Chicago is hot. And King Oliver's band, with Louis Armstrong just up from New Orleans, is on top.



Louis and Lil Armstrong right after their marriage in the mid Twenties. Photo from New Orleans Jazz: A Family Album.

down sound he wanted. Compare his earliest recorded work with that of Freddie Keppard and you hear the advance in technique that Oliver brought to the instrument. Keppard's style — which is said to be closer to the earlier New Orleans sound than Oliver's — is straightforward with little embellishment. There is great feeling and power and often a staccato attack to the pieces, but as fine as Keppard's work is, it is of a totally different order from Oliver's. Oliver's work is just more moving, more deeply felt. Or so it seems.

Much of what is said about these and other early musicians' work is conjecture. True, we do have their colleagues' descriptions and estimates, remembrances of how Keppard and Oliver sounded in New Orleans and in Chicago, but that won't help us make our own appraisals. Nor can we rely on their recordings for that. First, Keppard recorded in 1926 by the time, some say, drink had gotten to him and he was not playing at his prime. Second, the groups with whom he

recorded just aren't up to King Oliver's Creole Jazz Band; Oliver's group may have given Oliver the edge. How much of Keppard's technique and even expressive range was gone by 1926? We'll never know.

Lots of South Side musicians had played, heard, or known each other in New Orleans, and many in Oliver's band had already worked together before they worked with him up north. It is probably safe to say this band was the finest in Chicago in its time. There was King Oliver himself on cornet, Lil Hardin (later Mrs. Louis Armstrong) on piano, Jimmy Dodds on clarinet, his brother Baby on drums, Honore Dutrey on trombone, and Bill Johnson on banjo. In 1922, a year after its formation, Oliver decided to add another cornet to his group. A number of New Orleans and Chicago groups had two cornets, and Oliver himself had once played second cornet to Manuel Perez. Oliver remembered the work of young Louis Armstrong; in fact, Armstrong had taken Oliver's place in Kid Ory's band when Oliver had left for Chi-

cago. Armstrong had spent three summers playing on Mississippi riverboats by the time Oliver sent him a telegram saying, "I want you to come up and join me."

Armstrong said he had seen many young kids leave New Orleans for Chicago only to come back broke and on the bum. "Wasn't nobody going to get me to leave New Orleans but King Oliver," Armstrong said many years later in an interview with Richard Meryman. "All my life was wrapped around Joe Oliver. I lived for Papa Joe. So his calling me was the biggest feeling I ever had musically."

Lil Hardin, the band's piano player, remembers Oliver told her he wasn't going to give Armstrong the chance to outshine him. He needn't have worried. Armstrong never did try. Armstrong told Meryman, "Whatever Mister Joe played, I just put my notes to it trying to make it sound as pretty as I could. I never blew my horn over Joe Oliver at no time unless he said, 'Take it!'"

It is impossible for those of us who never heard this band in person to know what their music was really like, for their records — cut in 1923 — are barely a shadow of what their live sound was. The recording equipment of the day was acoustical, not electrical, and musicians had to gather around one large megaphone and blow. The sounds we now hear — those that managed to get picked up — are tinny and covered with an overlay of static. Drums, for some reason, did not record this way, so Baby Dodds played woodblocks at these sessions, as did the other early drummers who recorded acoustically. Lil Hardin's piano cannot be heard except when she solos, and only occasionally can you hear Armstrong's cornet behind Oliver's. Other than a few solo breaks, the clearest examples of Armstrong's work are the times he blows a few bars in unison with Oliver while the rest of the band is silent.

Why is there so little Armstrong on these records? Well, with Armstrong right next to Oliver, Oliver's sound could not be heard. That's how powerful Armstrong's playing was. "So," Lil Hardin said, "they moved Louis way over in the corner, away from the band... Louis was, well he was at least 12 or 15 feet from us on the whole session."

The musicians in Oliver's band were masters of ensemble playing. That does come across on these 1923 recordings. The polyphony is tight, the sound is dense. Compare this work to the 1926 Keppard recordings on which Johnny Dodds is also playing clarinet and the difference is clear. Oliver's group is no pick-up band. The harmonic interweavings of the horns and clarinet show these

Robert Wolf is a Chicago writer and contributor for the Illinois Entertainer, where this series first appeared.

men were atuned to each other, responsive to one another's work.

The 1923 group eventually broke up, Lil Hardin said, because "Johnny Dodds found out that Joe had been collecting \$95 for each member of the band, while he had been paying us \$75." The Dodds brothers threatened to beat Oliver up, which prompted Oliver to start totting a gun to work. Finally everyone quit except Louis, who idolized Oliver. Lil stayed on because Louis did. In 1924 his then-wife Lil Hardin Armstrong persuaded Louis to set off on his own, which he did, and proceeded to make musical history on a series of recordings for the Okeh label, recordings which show yet another development had occurred in jazz. But that will come later.

Meanwhile, a group of young white musicians, some from New Orleans and some from the Chicago area, had teamed together to form a band for the Friar's Inn, a classy club in Chicago's Loop, at Jackson and Wabash. First known as the Friar's Society Orchestra (the name denoted class) they later switched their name to the New Orleans Rhythm Kings. Among them were George Brunies (later Brunis) on trombone, Paul Mares on cornet, and Leon Rappolo on clarinet. They too, say many old-time Chicago musicians who were around to hear them, played with a beat.

But their recordings, made in 1922 and 1923, show a very different spirit from the Oliver or Keppard cuts. Almost always, whether they are playing an up-tempo swing piece like "Clarinet Marmalade" or a blues number like "Mr. Jelly Lord," that indefinable something, that gut feeling, is lacking. "Clarinet Marmalade" comes across as a nice piece of talented playing, but superficial. "Mr. Jelly Lord" comes closer, but still misses. Jelly Roll Morton, however, thought well enough of them to record with the group on their last session in 1923 — the first racially mixed recording date ever.

Yet it was the NORK that first inspired many young white musicians. The Austin High Gang — Jimmy and Dick McPartland, Bud Freeman, Frank Teschmacher and others — got their first enthusiasm for jazz from listening to the NORK. "We idolized the New Orleans Rhythm Kings," said Bud Freeman, "because the style of the music in those days — black and white — was pretty corny — for want of a better word. I mean it didn't swing. It was just melodic line playing. Nothing creative about it. But this playing of the New Orleans Rhythm Kings was a complete departure from anything we'd ever heard, and so we were fans of that until we heard King Oliver and Louis, and we never went back to



King Oliver (right) was a big guy. Some said mean. But Louis Armstrong, seen here soon after he joined Oliver's band, idolized him.

the New Orleans Rhythm Kings."

Bix Beiderbecke was another young white musician who had first been inspired by the NORK and later by King Oliver's Creole Jazz Band. He had grown up in Davenport, Iowa, and had attended Lake Forest Military Academy, located in a Chicago suburb. He was there for less than a year when he was thrown

out for his nighttime forays to the Friar's Inn. While in school he had played with several bands, so, once expelled, he got in touch with one and began his full-time professional career. He played in and around Chicago for the next two years, going often to the Lincoln Gardens to hear Oliver's band.

His idol was Louis Armstrong, whom he first met in Davenport when Armstrong was playing the riverboats. Armstrong told Meryman that, "At the time he was just a nice kid the young musicians wanted to introduce to me. Never heard him play till I got his record 'Singing the Blues.'" Armstrong told another interviewer that the first time he heard Bix play he said to himself that here was a man who was as serious about music as himself. And one thing you hear said about both is that they were totally dedicated to their art. On several occasions Armstrong spoke warmly of their after-hours jam sessions in 1927, when Beiderbecke was in town with Paul Whiteman's Orchestra, just two years before Beiderbecke's heavy drinking started killing him.

In 1923, when Beiderbecke joined the Wolverines, he was an unknown. The next year, when they cut their first records, his work caused as much a splash among jazzmen as Armstrong and Oliver's had.

Next month: More Armstrong, Bix, and the Austin High Gang. □

from the New Orleans Jazz and R&B Dictionary

lei • sure land • ing (lezh'-er land'-ing) *n.*
1. A record / tape / CD store with extensive stock in New Orleans R&B, jazz, blues, reggae, popular, Cajun, etc. 2. The record store where people in New Orleans bought their first Lp's by Professor Longhair, the Neville Brothers, James Booker and Wynton Marsalis. 3. Where most music lovers prefer to shop.

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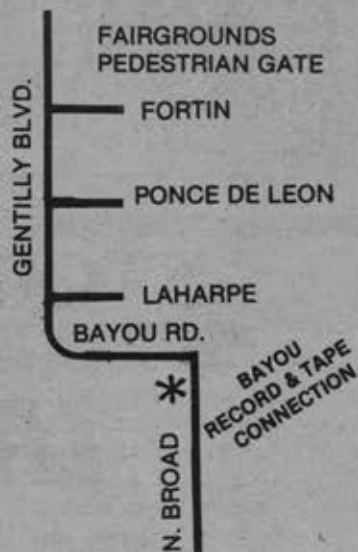
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RHYTHMATIC

GENE SCARAMUZZO

Old Sounds, New Sounds

Africa's drums replaced by electronic machines
takes some getting used to.

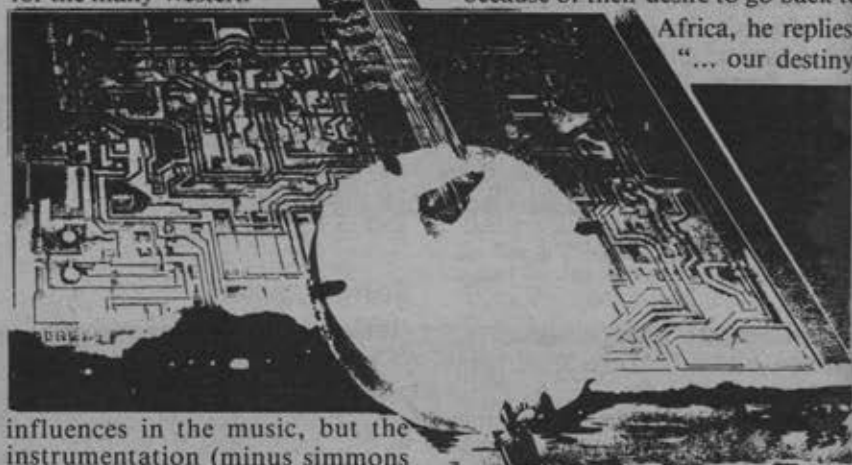
With the full range of sounds from Africa's many drums, and the percussive style of the musicians playing electric instruments, it seems superfluous, maybe almost sacrilegious, to build African songs around someone mindlessly slapping out a beat on simmons (electronic) drums. Yet, several recent releases show that, well done, this experimentation provides the perfect bridge between rap and some forms of African pop, thereby making it more accessible to many more people. I'll admit I still haven't come to terms with the fashionable overuse of simmons drums, and I immediately went on the defensive when I first listened to *Watto Sitta*, by Foday Musa Suso and his band, Mandingo, an album that takes this approach. After repeated listenings, however, my attention is arrested not by those simmons drums but by the beautiful melodies floating above every rhythm track and by the virtuosity of Suso on the finger piano (kalimba) and on two percussive, banjo instruments called an album for listen for dancing.

Suso's residence in the U.S. along with production work by Bill Laswell account for the many Western

listeners might get the mistaken impression that this is indicative of the music coming out of Africa. Granted, neither of these aforementioned records are such, but this doesn't stop them from being some great music.

For those who want to try the best of these, go for either the Mandingo album or "Tire Ni Oluwa," b/w "Papa's Land," a rather bizarre 12 inch single by Sonny Okosun. This one is on B's Records, the label responsible for the soca music explosion in the States, with great calypsonians and soca artists like the Mighty Sparrow. Apparently the tunes were recorded during Okosun's first U.S. tour back in 1983, and it features an all-out soca treatment of "Tire Ni Oluwa" that unfortunately is nothing more than a novelty. But "Papa's Land," the B-side, is a hit with its funky beat and insistent demand that "we want to know who owns Papa's Land (Africa)." Okosun uses this dance beat as a forum to press his point that not even Africa is owned by Africans. Although his reasoning is a bit simplistic, the sentiments of the message are sadly valid and are coincidentally echoed and elaborated on by Jamaican poet Mutabaruka in the April issue of the *Reggae and African Beat*. In response to a statement that Rastafarians are escapists because of their desire to go back to

-like in-
a kora
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ing and



Africa, he replies:
"... our destiny,

influences in the music, but the instrumentation (minus simmons drums) and music can be traced to the Mandingo people of Gambia, Suso's homeland. Especially beautiful are "Kansala" and "Dewgala," and I love the way "Muso" skanks along. On two other cuts, special guest Herbie Hancock lays down some extra rhythms on synthesizer that funkify things a bit.

Much further along in its New York approach to African pop is the 12 inch single of "Abele Dance" by Manu Dibango of Cameroon. In fact, this one has all but forgotten its roots, and for this reason has stirred up ire in some lovers of real African pop, concerned that casual

our aim is centered in one place. You see, the power is the issue of land. Land is power... black people in England don't have power because they can't control land in England, and that goes for anywhere black people find themselves. The only place that black people can say is truly theirs is Africa, and we still don't control that either."

"Papa's Land" is not the only recent release that has made use of a great dance beat to catch the listener's body and send a message to the head. Out of London and the Mad Professor's Ariwa Dub Station comes "Kill the Police Bill" by resi-

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dent DJ Ranking Ann. This record is one of the many efforts by the Greater London Council in its campaign to inform the public of a bill presently before Parliament that will virtually eliminate all restrictions against London police stop and search procedures. The bill calls for the reenactment of the SUS laws by which police need only have "reasonable suspicion" to stop, search and detain, to conduct intimate searches and to enter buildings without a search warrant. It's not hard to understand why Ranking Ann toasts, "Better watch out if you poor or you black." In an effort to reach the people who will most likely be affected by passage of this bill, the record uses what is presently one of the hottest dance hall riddims ("Heavenless") along with the futuristic, wild production work of the Mad Professor to create a sound that will keep the people on the dance floor. To the sound of wailing sirens, the intense, non-stop toast by Ranking Ann spells out in no uncertain terms the implications of this Police Bill. And on the version, called "Rough Justice Dub," the

Mad Professor lives up to his name with some of the spiciest, mind-blowing electronics ever to appear in reggae.

JAZZ FEST ALERT: Two New Orleans African drum and dance troupes will be appearing at the Kid's Tent at the Jazz Fest — the **Kumbuka African Drum and Dance Collective** and **Khadija's Ethnic Dance Ensemble**. A group from Papua New Guinea called **Sanguma** promises to be at least interesting. The band's press release describes the music as a mixture of native drums and electric instruments. The only Caribbean act this year at the Jazz Fest that will highlight the New Orleans/Caribbean cultural connection is the **Barbados Tuck Band**. The press release describes the Tuck Band as a gang of ruck and tuck percussionists much in the same Caribbean style as Nassau's junkanoo gangs, Trinidad's steel band gangs and New Orleans' Mardi Gras Indian gangs. The Tuck Band will be parading through the Koindu area twice on May 4, from 3:45-4:15 and 5:00-5:30. Don't miss this one. □

REVIEWS

The Beat Farmers *Tales of the New West* Rhino RNLP853

The Beat Farmers are playing under the influence and they're not afraid to show it. *Tales of the New West* has a sprawling range of American roots that borders on the epic, roots that are honed and twisted and mixed and superimposed and coated with a lunatic energy that produces one of the best new albums of the Eighties.

It doesn't take long to figure out what kind of influence the Farmers (Jerry Raney, Country Dick, Rolle Dexter and Buddy Blue) are cultivating. The legacies of Elvis Presley, Hank Williams, Buddy Holly, Sam and Dave, Woody Guthrie, Bob Dylan and Creedence Clearwater Revival, among others, pop up throughout the album, twisted into a classic and weird four-barrel, blown-speaker, giddy monster-bronco album of neo-American rock 'n' roll.

The sprinting guitars, bashing drums and weaving vocals successfully capture a variety of American musical traditions — rock 'n' roll, punk, country/western, blues and rockabilly — and fuse them into a powerful style that transcends role imitation and offers an impressive and highly listenable assortment of songs.

The album spans an area as wide as its influences, from "Bigger Stones," a sharp and rowdy rocker, to "Where Do They Go," a gentle ballad about the MTV generation, and "Showbiz," a mean blues tune complete with harmonica and fuzzy sax. "Lost Weekend" pays homage to Hank Williams and all that he spawned, with wailing bluegrass

vocals and lyrics to match.

"My hands are sore and there's lumps upside my head / some teenage girl is sleepin' in my bed, / and if I don't lie down quick, I believe that I'll be sick / repentance for another lost weekend."

"There She Goes Again," "Reason to Believe," and "Never Goin' Back" are rousing and funky cover versions of Lou Reed, Bruce Springsteen and John Stewart songs, and "Selfish Heart" is a high-speed howler that would do Jerry Lee Lewis proud.

Tales of the New West doesn't slow down on the hairpin and is not for the frail of heart: the Beat Farmers have stripped down the history of American music and juiced it up by their own devices, with unique and excellent results. —Lou Berney

John Fogerty

"Old Man Down the Road"
b/w "Big Train From Memphis"

Warner Brothers 29100

After nearly ten years in recluse, John Fogerty has greeted 1985 with the release of this new single from the chart-topping, long-playing album, *Centerfield* (WB25203-1). For those familiar with Fogerty's work as singer and songwriter with Creedence Clearwater Revival (CCR) and his two solo albums, the music on his new record will be familiar.

John Fogerty wrote his own version of bayou rock and CCR carried it to the top of the charts in the late Sixties. While the Mamas and Papas were "California Dreaming" and the Grateful Dead were indulging in psychedelic

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NEW MUSIC FROM NEW ORLEANS

fantasies, San Francisco-based Fogerty was Louisiana dreaming. Judging from the "A" side of his new record and his albums *Bayou Country* and *Green River*, Fogerty's dreaming has carried him down some dark backwaters and into some small joints where Slim Harpo and Lonesome Sundown wailed on the jukebox. (I couldn't have been the only one who listened to "Born on the Bayou" and believed it!)

Fogerty's biggest debt is to Slim Harpo whose "Baby Scratch My Back" surprisingly reached number 16 on the pop charts in 1966. Fogerty borrowed the throbbing rhythm of Slim Harpo's harmonica intro and the James Burton guitar riff from Dale Hawkins' "Suzy Q" (Louisiana's own rockabilly) to forge what became known as the "Chooglin'" sound. "Born on the Bayou," "Run Through the Jungle" and "Old Man Down the Road" all kick off with that same pulsating rhythm and chord change.

While Fogerty's Louisiana influence set him apart from the other West Coast bands of the late Sixties, it was a blend of classicism and optimism that set the songs of CCR apart from their neighbors on the pop charts. Songs such as "Proud Mary" and "Green River" evoked an America that hadn't changed much since Huck

Finn floated down Big Muddy. Fogerty's songs were an invitation to experience an unchanging America. The "B" side of his new record, "Big Train from Memphis," evokes the same images of an America close enough to touch from a moving train. In a country twang reminiscent of his first solo album Fogerty laments "When that Memphis train came through this old world is not the same." It's been a long time since the Fogerty sound has "choogled" its way up the pop charts, and it's good to know that a record of this caliber can still get airplay.

—Macon Fry

Guadalcanal Diary *Walking in the Shadow of the Big Man* DB 73

Currently one of the biggest bands on the college-radio circuit, Guadalcanal Diary works from a heavy folk base while producing their own personal brand of rock 'n' roll. While the R.E.M. influence is apparent on some songs, particularly in the stringing, dancing guitars, *Big Man* wanders off to a slightly different land, where the drums roll, climb and crash, beefing up the electric-folk and making for a fast, catchy, intelligent album.

—Lou Berney

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| 4. Anvil | 24. Dobro | 44. Kable King | 64. Peterson | 84. Shure |
| 5. Applause | 25. Electra/Westone | 45. Korg | 65. Peavey | 85. Sigma |
| 6. Arbor | 26. Electro Voice | 46. Kramer | 66. J. P. Player | 86. Simmons |
| 7. Aquarian | 27. Epiphone | 47. Latin Percussion | 67. Premier | 87. Slingerland |
| 8. A & S | 28. ETA | 48. Bill Lawrence | 68. Pro Mark | 88. Solid Supports |
| 9. Atlas | 29. Farralane | 49. Lowden | 69. Rapco | 89. Sony |
| 10. Barcus Berry | 30. Fender | 50. Ludwig | 70. Remo | 90. Suzuki |
| 11. Bit One | 31. Fostex | 51. Marshall | 71. Rhodes | 91. Tama |
| 12. Bond | 32. Furman | 52. Mako | 72. B. C. Rich | 92. Takamine |
| 13. Boss | 33. Gibson | 53. Martin | 73. Rickenbacker | 93. Techstar |
| 14. Calato | 34. Gon Bops | 54. Moog | 74. Rockman | 94. Ultimate Supports |
| 15. Calzone | 35. Gretsch | 55. Morley | 75. Roland | 95. Washburn |
| 16. Carroll Sound | 36. Guild | 56. Multivox | 76. RotoSound | 96. Whirlwind |
| 17. Casio | 37. Hofner | 57. MXR | 77. Floyd Rose | 97. Wurliitzer |
| 18. CB-700 | 38. Hohner | 58. Nady | 78. Ross | 98. Yairi |
| 19. Cosmic Percussion | 39. Hondo | 59. Numark | 79. Rogers | 99. Yamaha |
| 20. Crumar | 40. Hot Spot | 60. Ovation | 80. Samson | 100. Zildjian |

101.—LOW MONTHLY PAYMENTS*

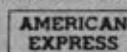
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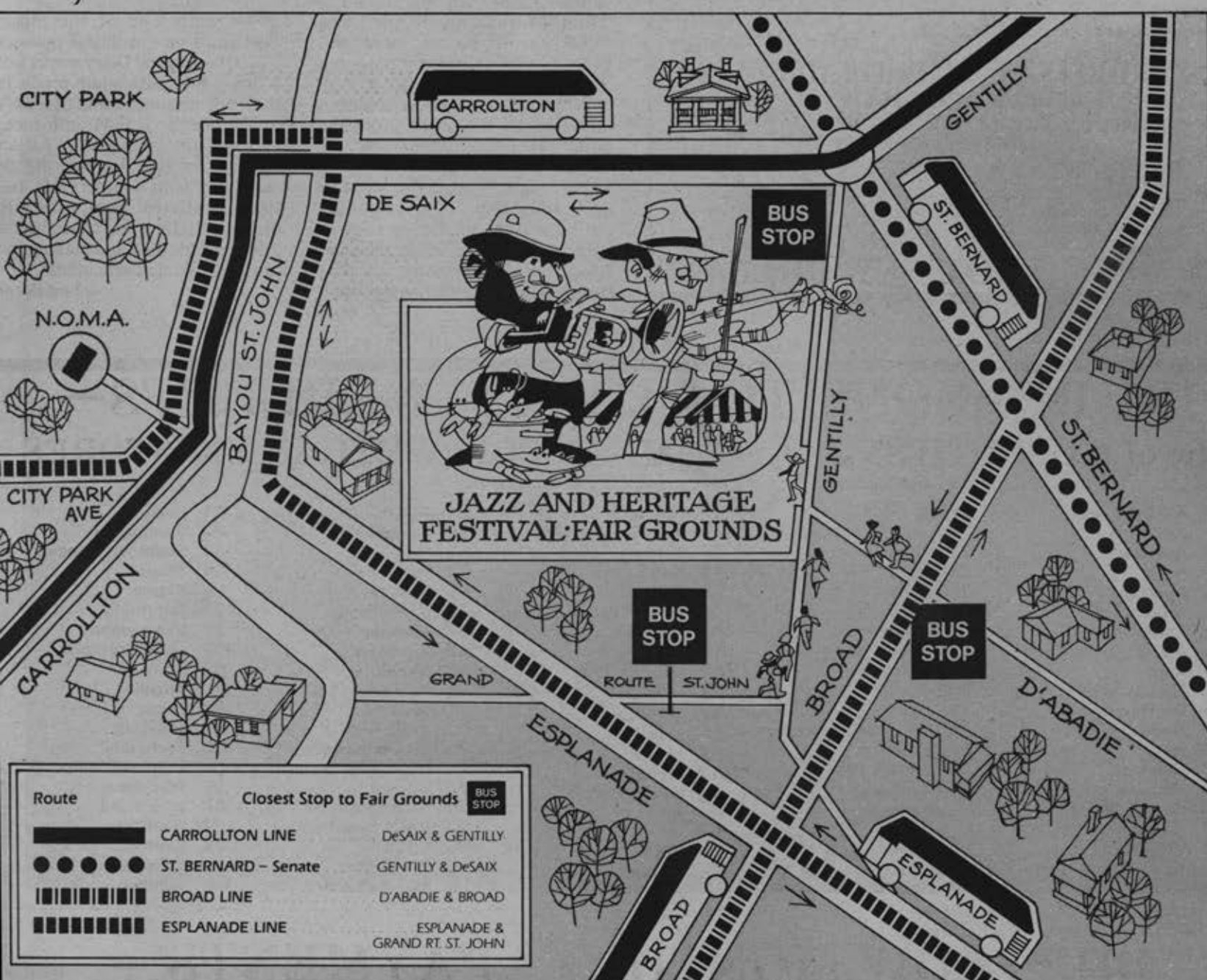
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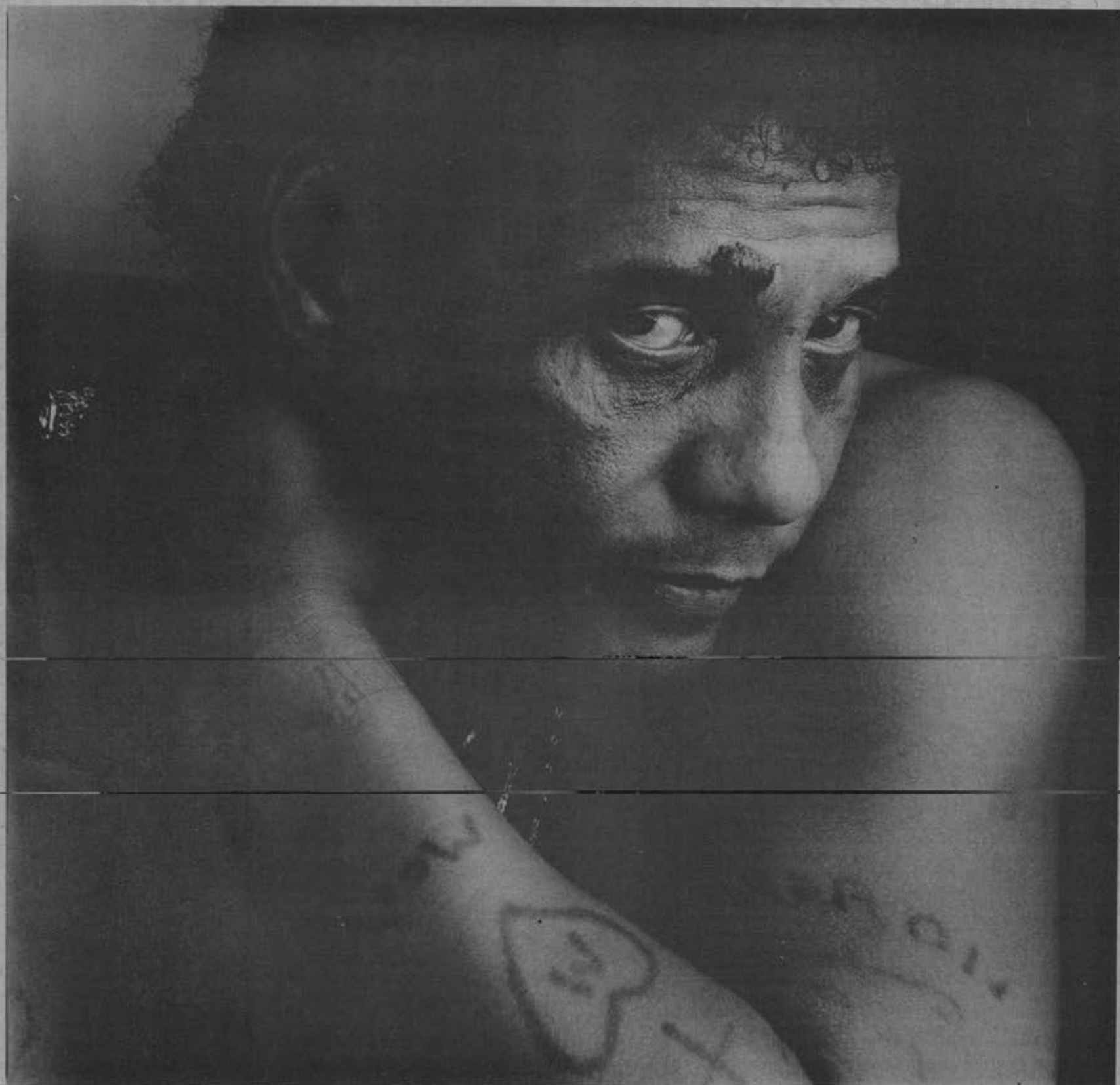
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PHOTOGRAPH BY LEE CRUM

aaron neville

Internationally acclaimed as
one of the great soul
stylists, Aaron Neville remains
an enigmatic and private man.



aron Neville is at once the most foreboding and enigmatic figure on the New Orleans music scene. I was relatively certain of this when first I met him pushing a broom at the Uptown Youth Center (where he is on the board of directors) and my eyes fixed on the two tattoos, a dagger on his right arm and a cross on the left. Four hours later when I heard him sing "Home On The Range" on the Riverboat *President* I was sure. Possessing a physique fearsome enough to back an audience against a wall, Aaron instead hushed them and held them spellbound with one of the sweetest voices in soul-dom. After nearly thirty years performing, Aaron Neville remains the brooding and sensitive presence in the lively Neville tribe.

Although Neville gained short-lived notoriety in the Sixties with the regional hit "Over You" and the chart-topping single "Tell It Like It Is," it is his performances with the Neville Brothers that have earned him international recognition as one of the vastly underrated soul stylists of the past two decades. In 1982 he was selected one of *Penthouse Magazine's* "Top Male Rhythm and Blues Performer of the Year" on the basis of his two ballads on the Nevilles' *Fiyo On The Bayou* album. Since then performers as varied as Elvis Costello, Bette Midler, Keith Richard, and Linda Ronstadt have praised his gentle stylings.

Neville's vocal style borrows more from the vocal group and spiritual traditions and the "cow-boy singers" than the R&B sounds emanating from New Orleans in the Fifties and Sixties. In fact, Aaron's singing has little to do with the rollicking spirit and second line rhythms that have been dubbed the "New Orleans sound." At the backbone of his style remains a mellifluous tenor, wavering perhaps in tone and volume but never in intensity, and an ability to break words into sounds so pure they transcend literal meaning. It is a style indebted to Pookie Hudson and Sam Cooke. Like Hudson's and Cooke's, it is a style reflecting emotions of the deepest kind.

Neville is quick to credit both Hudson (whose Spaniels hit with "Goodnight, Sweetheart, Goodnight," in 1954) and Cooke as important influences. While his vibrato is derived from Hudson's tremulous tenor, his mellismatic knack for stretching words and syllables for dramatic impact is rooted in the gospel stylings of Cooke. "I was into spirituals and Sam Cooke was my favorite," Aaron recalls. "I got turned on to him the first song he made with the Soul Stirrers; it was a thing called 'Any Day Now' and I've been singing it ever since."

Allen Toussaint offered a more special appraisal: "His style is unique... the way he'll take one word and do so much with that one word is similar to what Handel used to do. Even though that's a strange correlation, Aaron can in a very classic sense take one word and with the way he repeats it over and over can build on it."

by Macon Fry

Aaron Jason Neville, the third oldest of the musical Neville brothers, was born January 24, 1941, in uptown New Orleans. His mother was a dancer and his father a stevedore. Before his first birthday his family moved to the Calliope housing project. "I was a cowboy as a kid," Aaron remembers. "I had the fastest mopstick in the projects. You see the mopstick, that was my horse Kimo. I used to listen to the cowboy singers on the radio. I grew up on The Sons of the Pioneers, Gene Autry, and Roy Rogers, with the yodeling and stuff."

When Aaron wasn't home on the range, he was singing his way into basketball games and movies. "My favorite song was 'Wheel of Fortune' that and 'Mona Lisa.' I used to sing 'Pretend' by Nat King Cole and get in free to whatever was happening at Rosenwald Gymnasium."

Aaron's uncle, George Landry (later to found the Wild Tchoupitoulas) was a piano player. It was on his piano that brother Art and later Aaron learned to play. Without instruments of their own, the brothers made most of their music on street corners. "Art and 'Izzy Coo' (Junior Cougarden) were another influence on my singing. They had a vocal group that used to sit out in the park and sing doo-wop and I used to harmonize with them."

The Neville family moved from the Calliope project to the uptown neighborhood where the brothers still live in time for Aaron to enroll at Samuel Green Middle School. The move had little effect on Aaron's singular musical sensibilities. While his classmates were grooving to Fats Domino and Lloyd Price, Aaron was just discovering the wondrous sounds of Pookie Hudson and by the time he began classes at Cohen High School he had put together his own doo-wop group. "You would find me in the bathroom there (it had nice acoustics) and we'd be harmonizing doing the Spaniels and Flamingoes."

Neville's first professional appearance came in 1956 with the Avalons, a band assembled by Solomon Spencer, the music teacher at Cohen. In their first show on the midway at Lincoln Beach, Aaron sang and played piano on a mixture of R&B favorites. Meanwhile he moonlighted at weekly appearances in the French Quarter. "We played the Driftwood Lounge at the corner of Toulouse and Bourbon," recalls Aaron. "It was an all-blind band: Art Jones on bass, Boy Blue on tenor, and Little Snooks Eaglin on guitar. I was on piano and sang."

Neville graduated from high school in 1958 and spent most of 1958 and '59 "rough riding" around town. He filled in for Art (who had enlisted in the Navy) on piano and vocals with the popular Hawkettes, got married, and did six months for auto theft. He emerged from the period with a tattoo of a dagger on his cheek, the beautiful ballad "Everyday" (written in parish prison) in hand, and a record deal with Joe Banashak's Minit Records.

Aaron's first record for Minit, "Over You," was a regional hit and reached 21 on the national R&B charts in October 1960. While "Over You" with its playful rhythms got airplay, it was the somber "Everyday" with its despairing vocals ("Everyday along about three, I'm dreaming of the day that I'll be free") that set the tone for most of the fourteen Toussaint-Neville collaborations to follow.

"Every song I wrote for Aaron was especially written for him," Toussaint explained. "There are few folk who inspire their own suit or dress... Aaron led me into his personality as far as singing with 'Everyday,' a song that Aaron wrote. It sort of dictated some of the better places for Aaron to be vocally. You can change the story, but that's where Aaron felt really great as far as manipulation of melodic lines and phrases."

Following the release of "Over You," Aaron toured both coasts with Larry ["Bony Maronie"]



(Clockwise from left): Aaron in grade school. Aaron, married and graduated, 1959. Aaron on the road in Florida after "Tell It Like It Is." High school, the Fifties. Family photo from Jazz Fest 1974: Joel, Aaron, daughter Ernestine, son Ivan, son Jason (Aaron Jr. not pictured).

Williams, sharing the bill with performers like Jackie Wilson, Little Richard and James Brown. Aaron would typically sing two or three songs with backing from Williams' band but recalls, "There were times when Larry would have two gigs or couldn't make one and I'd be him!"



A Family Album (clockwise from right): son Ivan, age 6, at kitchen table on Valence St. Aaron on stage with Hawkettes, 1962. A clipping from the *Louisiana Weekly* circa 1967. "Chief Jolly," Aaron's uncle George Landry. Wife Joel, in the Sixties.



When Aaron returned to New Orleans he played occasional gigs with either the Hawkettes backing or as part of a package of local acts and found odd jobs during the day. He was also back and forth between New Orleans and Los Angeles during 1962 and 1963. His friend Larry Williams was living and recording in L.A. and Aaron hoped to secure a record deal there, but found himself harnessed by contractual obligations to Joe Banashak.

In 1965 Aaron had been out of the studio for two years when Lee Diamond approached him with a song he had written with George Davis. Although unenthusiastic about the song, Aaron agreed to record it as the first release on Davis' and Red Tyler's Parlo label.

"Tell It Like It Is" reportedly sold 40,000 copies in New Orleans the week it was released; by December 1966 it had topped the R&B charts and in March 1967 it rose to Number 2 on the pop charts, earning Aaron a gold record. Sandwiched between "Snoopy Versus the Red Baron" (1) and "I'm a Believer" (3), Aaron's pleading ballad was an anomaly on the charts. Its great strength was the hip lyrics that Aaron delivered airily over Red Tyler's dirge-like sax.

The success of "Tell It Like It Is" prompted the hasty release of an album on Parlo, the reissue of his Minit sides on an LP, and two more Parlo singles, the first of which, "She Took You For A Ride," reached Number 97 on the charts. Aaron toured the states and Canada on the strength of his hit, backed by Art, Leo Nocentelli, George French and Smokey Johnson. The engagements included a tour with Otis Redding, but the zenith of Aaron's success came with his appearance in New York at the Apollo Theater "Showcase of the Stars," which was held over for two weeks!

Aaron's failure to realize much financial gain or longstanding popularity following "Tell It Like It Is" has been the subject of much speculation. Some people close to him at the time believe that the tattoo of a dagger on his cheek and the image implied caused him to lose a television spot with Frank Sinatra and a Dick Clark appearance.

Neville is not convinced, though; "That's all just rumor," he claims. "I never was supposed to go on Dick Clark. The tattoo, you can hardly see it... what happened was a lack of business knowledge. The record company folded up and became bankrupt and there was a lot of mess after that. It just goes to show, the industry in New Orleans just didn't have the right people."

When the two follow-up singles on Parlo died quietly and a third record on Safari produced by George Davis did nothing, Aaron joined with brothers Cyril, Art and Charles to form the Neville Sounds. During early 1968 the brothers played a regular show at the Nitecap on Louisiana Avenue and earned a reputation as the hottest act in town. Later that year when they were offered an opportunity to play the Ivanhoe in the French Quarter, Art and Charles split to form what would later become the Meters. Aaron and Cyril enlisted the help of Sam Henry, Richard Amos, Robert "Bulldog" Drummond, and Eugene Synegal and continued to play "hits from the radio" at the Nitecap, calling themselves The Soul Machine.

In 1969 Aaron renewed his partnership with Allen Toussaint, who had teamed with Marshall Sehorn to form SeaSaint Enterprises. Again Toussaint cast Aaron in a slow soul groove, but the material was more pop, as was the production. Despite some fine performances by Aaron, the records sounded hastily produced and did nothing to further his floundering career. After three still-born records on Bell, Aaron went to Nashville with The Soul Machine, then on to New York to stay with brother Charles and pursue a record deal. As he had in the past, Aaron found himself bound by contractual obligations (this time with SeaSaint) in New Orleans.



"TELL IT LIKE IT IS"—This is the title of the new release on PAR-Lo by Aaron Neville. Aaron is one of the rare singers who, can capture an audience in a few phrases. A native Orleanian, he has a desire to bring pleasure in his warm, expressive style, when performing. His tune is getting hot all across the country. It is being played by the ranking disc-jockies from coast to coast.

Aaron returned to New Orleans in 1972 to dub vocals onto an instrumental backing that Toussaint had recorded in Atlanta. The resulting record, "Hercules," was Aaron's grittiest performance since Parlo and had a funky sound similar to Marvin Gaye's "What's Goin' On." Despite the contemporary sound of the new record (it was later recorded on an album by Boz Scaggs), it sold poorly and Aaron slipped back into the obscurity of the New Orleans waterfront, where he continued to work as a longshoreman with only infrequent gigs at the Club Alhambra.

In 1976, the four Neville brothers met in New Orleans to record an album with the Wild Tchoupitoulas, the black Indian tribe founded by their uncle, George Landry (Big Chief Jolly). "We had been planning on getting together for years,"

relates Aaron. "The Tchoupitoulas session just brought it about." In the following year the Neville Brothers put together a live show combining the funkiness of Art's Meters, the Indian rhythms of Cyril, and the sensitive ballads of Aaron.

There is no need to repeat the Neville Brothers' story here. The band's live performances and growing cult status have kept Aaron in work for the last six years but have also been a source of frustration. "You know, it's a hard gig playing with the Neville Brothers," explains Aaron. "As much as I want to sing I only do two or three songs, you know."

While the Nevilles' live performances have given Aaron limited outlet for his vocalese, the band's albums have allowed him to record with greater artistic control. "When I recorded those early records they tried to tell me to sing it straight and not do the yodels. In my heart I always wanted

to do that sweet, pretty stuff... 'Arriane' and 'Mona Lisa' are the records I'm most happy with.

Elvis Costello called Aaron Neville's voice "like listening to an instrument" but after nearly thirty years performing it is his spirit of endurance and faith that gives me the feeling that his fortunes may not be decided by the success of the Neville Brothers. Neville says, "I feel like my voice has got something in it. You know, when I was thinking I was ready to give up, something would tell me there's something special about this. People tell me, 'Man I wish I could tell you what it do to me to hear you sing.' I say, 'I wish I could tell you what it do to me to be able to do it.' It's a spiritual thing. It's brought me through some down-in-the-dungeon times. You dig? When everything seems like it's about to fall to pieces, it says 'no man, you got to hold up.'"

Aaron Neville Discography

"Over You"	Minit 612	1960
"Everyday"	Rereleased on Imperial 035	1960 or '61
"Get Out of My Life"	Minit 618	1961
"Show Me The Way"		
"Reality"	Minit 624	1961
"Don't Cry"		
"Let's Live"	Minit 631	1961
"I Found Another Love"		
"Sweet Little Mama"	Minit 650	1962
"Humdinger"		
"Waiting At The Station"	Minit 639	1962
"How Many Times"	Rereleased on Bandy 70008	
"Wrong Number"	Minit 657	1963
"How Could I Help But Love You"		
"For Every Boy There's A Girl"	1967 Instant 3282	1965
"I've Done It Again"	Aircore 333	
"Tell It Like It Is"	Parlo 101	1966
"Why Worry"		
"She Took You For A Ride"	Parlo 103	1967
"Space Man"		
"Those Three Words"	Parlo 105	1967
"A Hard Nut To Crack"		
"Ape Man"	Safari 201	1968
"Forever More"		
"You Can Give But You Can't Take"	Bell 746	1969
"Where Is My Baby"		
"Speak To Me"	Bell 781	1969
"You Don't Love Me Any More"		
"All These Things"	Bell 834	1969
"She's On My Mind"		
"Baby I'm a Want You"	Mercury 73310	1972
"Mo Jo Hanna"		
"Hercules"	Mercury 73387	1973
"Goin' Home"		
"The Greatest Love"	Polydor 14426	1977
(*Original was on Palm Tree 101 — same year)		
"Performance"		

ALBUMS

<i>Tell It Like It Is</i>	Parlo 1	1967
<i>Like It Is</i>	Minit 40007	1967
<i>*The Best of Art & Aaron</i>	Bandy 70013	1984
<i>*Sehorn's Soul Farm</i>	Charly CRB1032	1982
(Includes two songs by Aaron, one previously unissued)		

Albums with the Neville Brothers

<i>*The Neville Brothers</i>	Capitol ST11865	1978
<i>*Fiyo On The Bayou</i>	A&M SP 4866	1981
<i>*Neville-ization</i>	Black Top	BT
	1031	1984

(* Indicates record is still in print.)

Credits: WWOZ - 90.7 FM, the Duke-A-Paducah, Billy Delle and Pat Hayes.

The Look Makers...



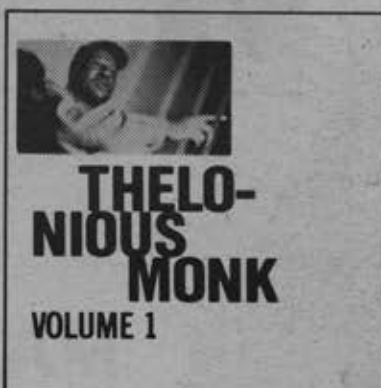
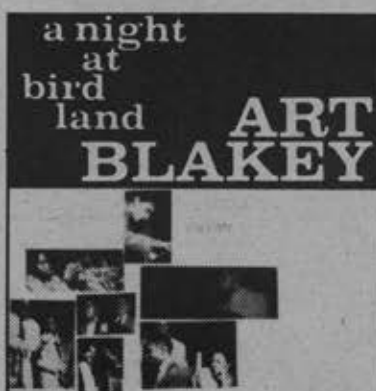
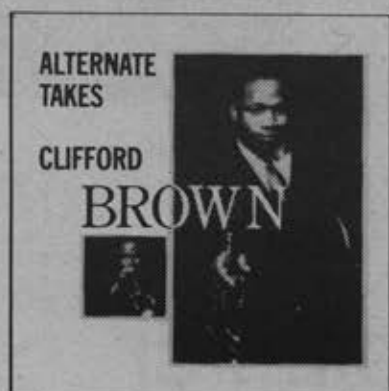
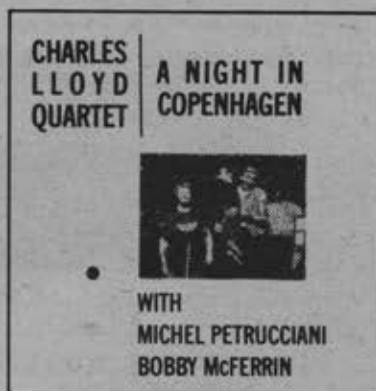
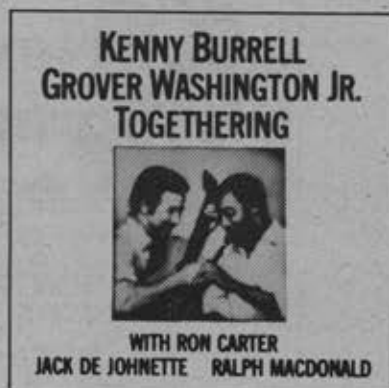
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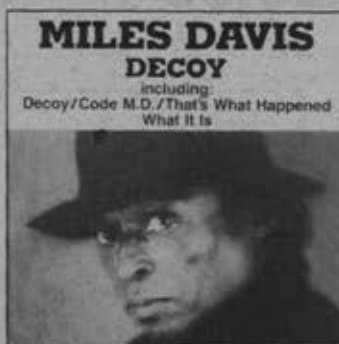
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FESTIVAL SCHEDULE

FRIDAY, APRIL 28

- Stage 1**
 1:15 — S.U.N.O. Jazz Ensemble
 2:30 — Rockin Sidney
 4:00 — Louisiana Purchase
 5:30 — Staple Singers
 7:00 — The Neville Brothers
- Stage 2**
 1:15 — Sady Courville & The Mamou Hour
 Cajun Band
 2:30 — Edu & The Sounds of Brazil
 3:45 — Luther Kent & Trick Bag
 5:00 — Tim Williams & Contraband
 6:30 — Continental Drifters
- Stage 3**
 1:45 — Earl King & The New Day Blues
 Band w/Timothea
 3:15 — Willie Dixon & The Chicago Blues Allstars
 4:45 — Dr. John
 6:15 — Roy Orbison
- Stage 4**
 12:45 — Van Williams
 1:45 — Brother Percy Randolph w/
 Little Freddie King
 2:30 — Rising Star Drum & Fife Corps
 3:30 — David & Roselyn
 4:15 — Rising Star Drum & Fife Corps
 5:15 — Will Soto
 6:30 — Savoy/Doucet Cajun Band
- Festival Tent**
 1:30 — Astral Project
 2:45 — Al Belletto Quartet
 4:00 — Alvin Batiste
 5:00 — Earl Turbinton Quintet
 6:30 — World Saxophone Quartet
- Economy Hall**
 1:00 — Freddie Lonzo Jazz Band
 2:30 — Lady Charlotte Jazz Band
 3:45 — Sippie Wallace
 5:00 — Louis Nelson Big Six
 6:15 — Dave Bartholomew Jazz Band
- Koindu**
 1:00 — Alfred Roberts & His
 Afro/Calypso Band
 2:00 — Wild Magnolias w/Chief Bo
 Dollis & Chief Monk Boudreaux
 3:30 — Oliver Morgan w/Jean Knight
 & Jessie Hill
 5:00 — The Shepard Band
 6:30 — Sanguma of Papua New Guinea
- RHODES/WYLD GOSPEL TENT**
 12:45 — Famous Truetones Gospel Singers
 1:35 — The Friendly Travelers
 2:25 — Ambassadors of Christ
 3:15 — St. Francis De Salles Golden Voice
- U/Pizza Hut Kid's Tent**
 2:00 — McDonogh No. 42 Children's Choir
 3:00 — David & Roselyn
 4:00 — American Gypsy Theatre
 5:00 — Floating Eagle Theatre
 6:00 — Kumbuka Dance & Drum Collective

PARADE 5:00
 Doc Paulin Brass Band
 Scene Boosters

SATURDAY, MAY 4

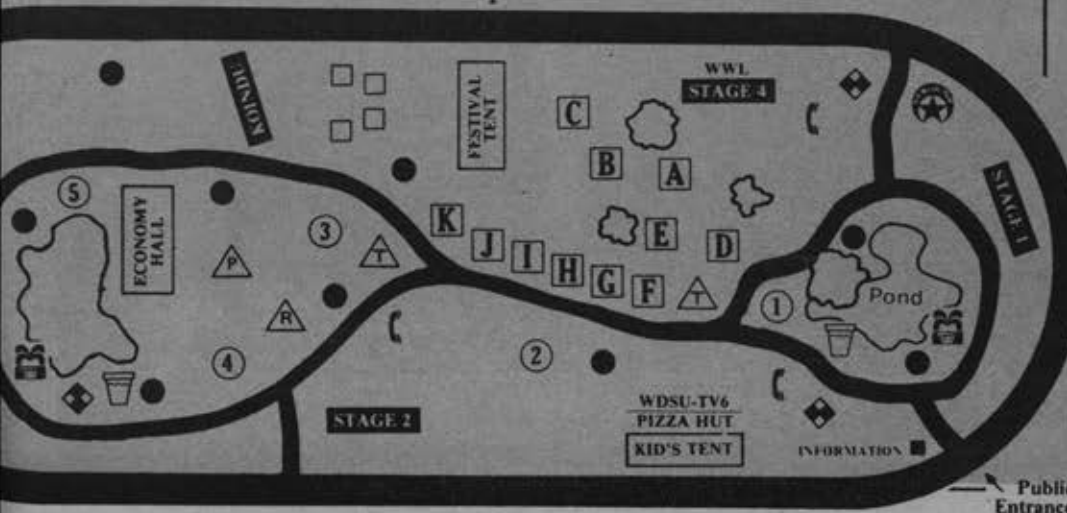
- Stage 1**
 12:00-1:00 — Ruben "Mr. Salsa" Gonzalez
 1:30-2:30 — King Nino & His Slave Girls
 3:00-4:00 — Marcia Ball
 4:30-5:30 — Lee Dorsey
- Stage 2**
 12:15-1:15 — Lil' Queenie & The Boys of Joy
 1:30-2:30 — Johnnie Allan & The Memories
 2:45-3:45 — The Dusenbery Family Singers
 4:00-5:00 — Doc Watson
 5:30-6:30 — Deacon John Blues Revue
- Stage 3**
 12:45-1:45 — John Mooney & The Bluesiana Band
 2:15-3:15 — Johnny Adams & Walter
 Washington Solar System Band
 3:45-4:45 — Run DMC
 5:15-6:15 — Third World
- Stage 4**
 12:30-1:30 — Klaus Weiland
 1:45-2:45 — Svare Forsland
 3:00-4:00 — The Whitstein Brothers
 4:15-5:15 — Mt. Pontchartrain String Band
 5:30-6:30 — Allen Fontenot & The Country Cajuns
- Festival Tent**
 12:15-12:45 — NOCCA Jazz Ensemble
 1:30-2:15 — Debra Brown & Moses Hogan
 2:30-3:30 — James Black Ensemble
 3:45-4:45 — Kent Jordan Quintet
 5:15-6:30 — Arnett Cobb w/Red Tyler,
 Fred Kemp & Edward Frank Trio
- Economy Hall**
 12:00-12:45 — Tennessee Tech Tuba Ensemble
 1:00-1:45 — Michael White Quartet
 2:00-2:45 — Frank Federico
 3:00-3:45 — Dick Wellstood
 4:00-5:00 — Widespread Jazz Orchestra
 5:15-6:15 — Kid Thomas Valentine & His
 Algiers Stompers
- Koindu**
 12:15-1:15 — Family
 1:30-2:30 — Hezekiah & The House Rockers
 2:45-3:45 — A Taste of New Orleans w/
 Robert Parker
 3:45-4:15 — Barbados Tuck Band Parade
 4:15-5:00 — Creole Wild West
 5:00-5:30 — Barbados Tuck Band Parade
 5:30-6:30 — Uptown Affair & 21st Century
- RHODES/WYLD GOSPEL TENT**
 12:00-12:45 — Holy Name Gospel Singers
 12:50-1:35 — The Famous Rocks of Harmony
 1:40-2:25 — Macedonia B.C. Choir of Rayville, La.
 2:30-3:15 — Morning Star B.C. Choir
 3:20-4:05 — The Mighty Chariots
 4:10-4:55 — Gospel Inspirations
 5:00-5:45 — Mildred Clark & The Melodyaires of
 Columbus, Ohio
 5:50-6:30 — St. Monica Catholic Church Choir
- WDSU/Pizza Hut Kid's Tent**
 1:00-2:00 — Hynes Elementary School Chorus
 2:00-3:00 — Colleen Salley
 3:00-4:00 — Talia
 4:00-5:00 — Sax Machine
 5:00-6:00 — The Outreach Dancers

PARADE 3:45
 Young Tuxedo Brass Band
 Tremere Sports SA & PC
 Avenue Steppers

SUNDAY, MAY 5

- Stage 1**
 12:00-12:45 — U.N.O. Jazz Band
 1:00-2:00 — Tommy Ridgley & The Untouchables
 w/The Dixie-Kups
 Frankie Ford & Bobby Mitchell
 3:00-4:00 — The Radiators
 4:30-5:30 — Ry Cooder
 6:00-7:00 — Allen Toussaint
- Stage 2**
 12:00-1:00 — Pop Combo w/Lenny Zenith
 1:30-2:30 — Clarence "Frogman" Henry
 2:45-3:45 — Caliente
 4:00-5:00 — Tania Maria
 5:30-6:30 — Roy Ayers
- Stage 3**
 12:00-1:00 — JR.'s Ultimate Blues Experience
 1:15-2:00 — Snooks Eaglin w/George
 Porter, Jr. & Modeliste
 2:15-3:15 — Bonnie Raitt
 3:45-4:45 — Clarence "Gatemouth" Brown
 5:15-6:15 — Doug Kershaw
- Stage 4**
 12:00-1:00 — Ardoin Family Band
 1:15-2:00 — Bois Sec Ardoin & Canray Fontenot
 2:15-3:15 — Beausoleil
 3:30-4:30 — Dave Van Ronk
 4:45-5:45 — Mason Ruffner & The Blues Rockers
 6:00-6:45 — Russ Russell & The Rustlers
- Festival Tent**
 12:30-1:30 — Al Farrell
 1:45-2:45 — Chris Owens
 3:00-3:45 — Dirty Dozen Brass Band
 4:00-5:15 — Ellis Marsalis w/Special Guests
 Ron Carter, Smitty Smith &
 Germaine Bazzie
 5:30-6:30 — Improvisational Arts Quintet
- Economy Hall**
 12:00-12:45 — Brian White's Magna Jazz Band
 1:00-1:45 — Miss Lillian Bennett
 2:00-2:45 — Tennessee Tech Tuba Ensemble
 3:00-4:00 — New Leviathan Oriental Foxtrot Orch.
 4:15-5:15 — Wallace Davenport; N.O. Jazz Band
 5:30-6:30 — Percy Humphrey & His Crescent
 City Joymakers
- Koindu**
 12:15-1:15 — Theron Lewis & Unit 7
 1:30-2:15 — White Eagles
 2:30-3:30 — Rockin Dopsie & His Cajun Twisters
 3:45-5:00 — Bobby Marchan & Higher Ground
 w/Ernie K-Doe & Gerri Hall
 5:30-6:30 — Exuma
- RHODES/WYLD GOSPEL TENT**
 12:00-12:40 — Rev. Donald Watkins
 12:45-1:30 — The Famous Smooth Family
 1:35-2:20 — Avondale Community Chorus
 2:25-3:10 — Sherman Washington &
 The Zion Harmonizers
 3:15-4:00 — Helen Brock & The
 Famous Gospellettes of Houston
 4:05-4:50 — Greater Macedonia B.C. Sr. Choir
 4:55-5:40 — Gospel Choralettes
 5:45-6:30 — Gospel Soul Children
- WDSU/Pizza Hut Kid's Tent**
 1:00-2:00 — Voices of the Kingdom
 2:00-3:00 — Talia
 3:00-4:00 — Khadija's Ethnic Dance Ensemble
 4:00-5:00 — Sax Machine
 5:00-6:00 — The Outreach Dancers

PARADE 5:15
 Olympia Brass Band
 Olympia Aid SA & PC



GENTILLY BLVD.

WaveLength
 JAZZ FESTIVAL SCHEDULE
PULL OUT

The famous people listed below are:

- ☐ **A. Among the greats of Jazz.**
- ☐ **B. Among the many fine artists who license their music through BMI.**
- ☒ **C. All of the above.**

Muhal Richard Abrams
Nat Adderley
Manny Albam
Mose Allison
Gene Ammons
Kenny Barron
Alvin Batiste
George Benson
Carla Bley
Paul Bley
Jane Ira Bloom
Joanne Brackeen
Anthony Braxton
Bob Brookmeyer
Ray Brown
Dave Brubeck
Ron Carter
Leon Ndugu Chancler
Don Cherry
Arnett Cobb
Billy Cobham
John Coltrane
Larry Coryell
Ted Curson
Miles Davis
Jack De Johnette
Paul Desmond

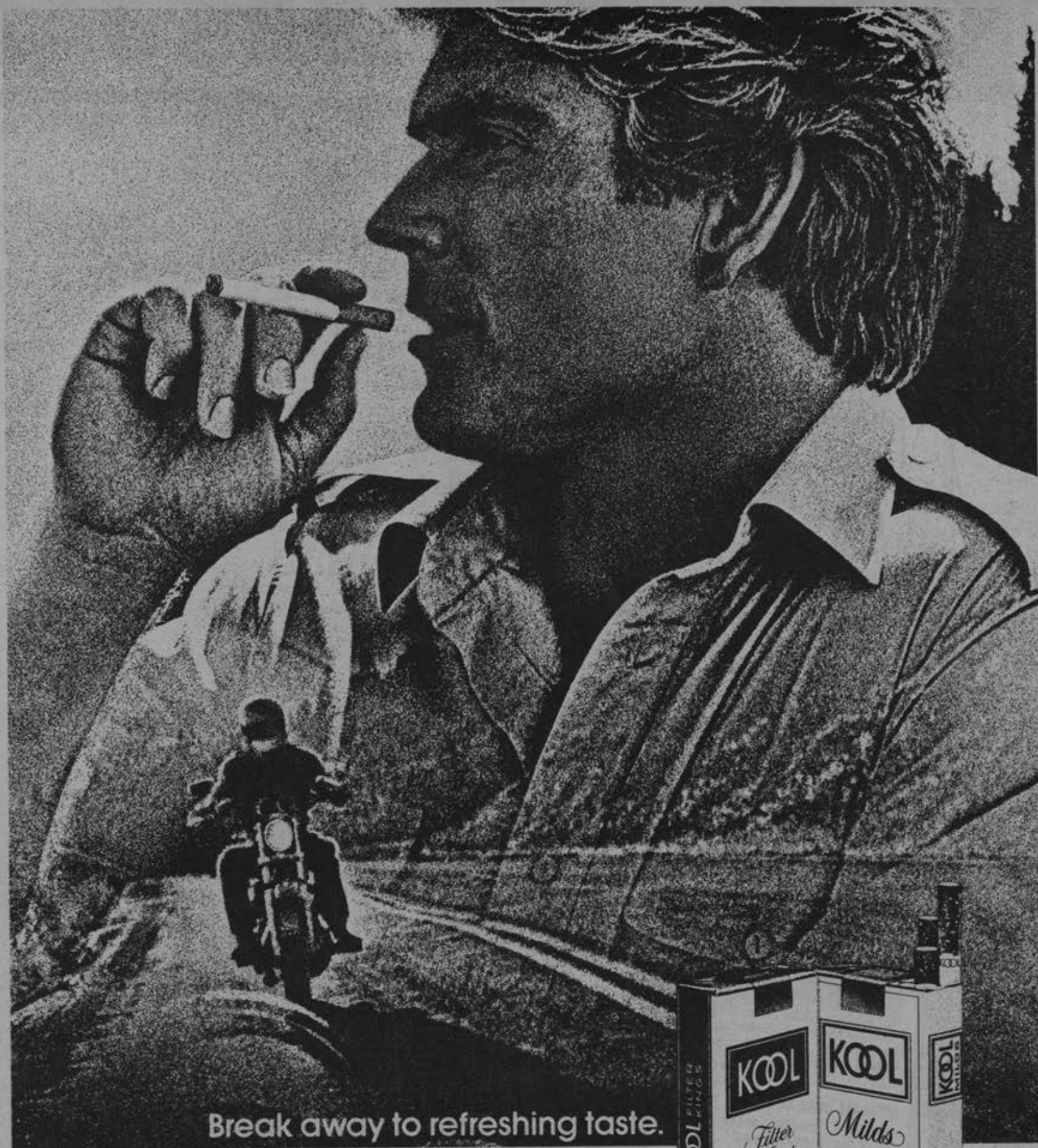
Paquito D'Rivera
Bill Evans
Gil Evans
Jon Faddis
Art Farmer
Wilton Felder
Rodney Franklin
Stan Getz
Jimmy Giuffre
Dexter Gordon
Dave Grusin
Charlie Haden
Lionel Hampton
Herbie Hancock
Barry Harris
Eddie Harris
Jimmy Heath
Percy Heath
Joe Henderson
Wayne Henderson
Stix Hooper
Freddie Hubbard
Milt Jackson
Illinois Jacquet
Keith Jarrett
Budd Johnson
J.J. Johnson

Ryo Kawasaki
Rahsaan Roland Kirk
Lee Konitz
Yusef Lateef
Hubert Laws
John Lewis
Ramsey Lewis
Dave Liebman
Chuck Mangione
Adam Makowicz
Lyle Mays
Jackie McLean
Pat Metheny
Charles Mingus
Thelonious Monk
James Moody
Sy Oliver
Jimmy Owens
Eddie Palmieri
Charlie Parker
Art Pepper
Oscar Peterson
Sun Ra
Max Roach
Red Rodney
Sonny Rollins
Roswell Rudd

George Russell
Joe Sample
Pharoah Sanders
Mongo Santamaria
Shirley X. Scott
George Shearing
Archie Shepp
Wayne Shorter
Jabbo Smith
Lonnie Liston Smith
Sonny Stitt
Ira Sullivan
Cecil Taylor
Clark Terry
Jean "Toots" Thielemans
Charles Tolliver
Brian Torff
Stanley Turrentine
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Cedar Walton
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COMPLETE 1985 JAZZ



EVENING CONCERTS

FRIDAY, APRIL 26, 1985

MILES DAVIS/WYNTON MARSALIS

Theatre of Performing Arts—7:30 P.M. & Midnight

Miles Davis Band: Al Foster, John Scofield, Darryl Jones, Robert Irving, III, Bob Berg & Steve Thorton.

Wynton Marsalis Quartet: Branford Marsalis, Charnette Moffet, Kenny Kirkland, & Jeffrey Watts.

JAZZ & FILM THE NEW GENERATION

Prout's Club Alhambra—Midnight

Performing Live: Terence Blanchard, Donald Harrison, Ellis Marsalis, Herlin Riley, Mike Peller, Jim Singleton, Earl Turbinton, Jr. Johnny Vidacovich, Rick Margitza, Victor Goines & Marlon Jordan. Performances on Film: John Coltrane, Art Blakey, Sonny Rollins, Miles Davis, Charlie Parker, Billie Holiday, Dizzy Gillespie & Lester Young.

SATURDAY, APRIL 27, 1985

THE STAPLE SINGERS, ALLEN TOUSSAINT, THE DIRTY DOZEN BRASS BAND

Riverboat President—7:00 P.M. & Midnight

JAZZ & FILM THE NEW DIRECTION

Prout's Club Alhambra—Midnight

Performing Live: David Murray, Oliver Lake, Kidd Jordan, Alvin Batiste, Tony Dagradi, Clyde Kerr, Ramsey McLean, Al Fielder, Elton Herron, Hurley Blanchard, Darrell Lavigne. Performances on Film: Thelonious Monk, Eric Dolphy, McCoy Tyner, John Coltrane, Cecil Taylor, Archie Shepp & Cannonball Adderly.

TUESDAY, APRIL 30, 1985

AN EVENING WITH SARAH VAUGHAN
Presented by Travel New Orleans, Inc.

Theatre of Performing Arts—8:00 P.M.

SARAH VAUGHAN and Trio, plus Special Guest Ellis Marsalis

WEDNESDAY, MAY 1, 1985

SPYRO GYRA and The James Rivers Movement
Riverboat President—9:00 P.M.

JAZZ AT STORYVILLE

The New Storyville Jazz Hall—8:30 P.M.

Performing Live: "Kid Sheik" Colar, Freddie Lonzo, Michael White, "Buddy" Charles, Sadie Peterson, Frank Parker, Stuart Davis; Caldona Jazzband of Oslo, Norway & Riverboat Stompers of Italy. Performances on Film: Kid Thomas Valentine, Louis Nelson, Albert Nicholas, Jimmy Noone, Barney Bigard, & a film tribute to Louis Armstrong.

THURSDAY, MAY 2, 1985

GUITAR EXPLOSION—STEVIE RAY VAUGHAN and Double Trouble, ALBERT KING, "GATEMOUTH" BROWN

Riverboat President—8:00 P.M.

JAZZ AT STORYVILLE

The New Storyville Jazz Hall—8:30 P.M.

Performing Live: Special Guest, Dick Wellstood; Chris Burke, John Simmons, Frank Naundorf, Ron Simpson, Maggie Kinson, Emile Martyn, Frank Federico's Dixieland Jazz Band; & The European Classic Jazz Band of Holland. Performances on Film: Original Dixieland Jazz Band, Sidney Bechet, Louis Prima, Boswell Sisters, Wilbur & Sidney DeParis, Kid Ory, Georg Brunis & The Bobcats.

FRIDAY, MAY 3, 1985

FUNKIFY THE WORLD... THIRD WORLD, THE NEVILLE BROTHERS BAND, TANIA MARIA

Riverboat President—7:00 P.M. & Midnight

SATURDAY, MAY 4, 1985

RY COODER, BOBBY "BLUE" BLAND, BONNIE RAITT

Riverboat President—7:00 P.M. & Midnight

SATURDAY, APRIL 27

Stage 1

12:30- 1:30 —Walter Payton & Ballet File
2:00- 3:00 —Gary Brown & Feelings
3:30- 4:30 —Bar-Kays
5:00- 6:00 —Irma Thomas & The Professionals

Stage 2

12:15- 1:15 —Hector Gallardo & His Songs
1:30- 2:30 —Troy L. Deramus & His Country King Show
3:00- 4:00 —Clifton Chenier & His Red Hot Louisiana Band
4:30- 5:30 —A-Train

Stage 3

12:00- 1:00 —Bryan Lee & The Jump-Street
1:15- 2:15 —Willie Tee
2:30- 3:30 —Martha Reeves
4:00- 5:15 —Benny Spellman, Lee Allen w/ Tyler & Smokey Johnson

Stage 4

12:00- 1:00 —Boogie Bill Webb
1:15- 2:15 —Ironing Board Sam
2:30- 3:30 —Bourre
3:45- 4:30 —Van Williams
4:45- 5:45 —Dewey Balfa

Festival Tent

12:00-12:45 —Dillard University Jazz Ensemble
1:00- 2:00 —Woodenhead
2:15- 3:15 —Ramsey McLean & The Survivors
3:30- 4:30 —Larry Coryell & Emily Remler
4:45- 5:45 —Leo Kottke

Economy Hall

12:00- 1:00 —Kid Sheik & His Storyville Ramblers
1:15- 2:00 —Cousin Joe
2:15- 3:00 —Pfister Sisters
3:15- 4:15 —Tribute to Sidney Bechet w/ Bob Wilber & Joanne Horton
4:30- 5:30 —Onward Brass Band

Kolindu

12:15- 1:15 —Tim Green/Dave Goodman Quartet
1:30- 2:00 —Rising Star Drum & Fife Corps
2:15- 3:00 —White Cloud Hunters
3:15- 4:15 —Delfeayo Marsalis Quintet
4:30- 5:30 —Terence Blanchard & Donald Harrison Quintet

RHODES/WYLD GOSPEL TENT

12:00-12:40—The Wimberly Family
12:45- 1:25 —Macedonia B.C. Youth Choir
1:30- 2:10 —St. Luke A.M.E. Gospel Choir
2:15- 2:55 —Franklin Avenue B.C. Choir
3:00- 3:40 —N.O. Spiritualettes
3:45- 4:25 —Dimensions of Faith
4:30- 5:10 —Regular B. C. Choir

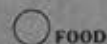
WDSU/Pizza Hut Kid's Tent

12:00- 1:00 —Lusher Elementary School Choir
1:00- 2:00 —James "Mr. Magic" Williams
2:00- 3:00 —Evangeline Armstrong
3:00- 4:00 —Khadija's Ethnic Dance Ensemble
4:00- 5:00 —New Orleans Free School Village

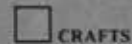
PARADE

3:00

Chosen Few Brass Band
Ladies Zulu
The Jammers



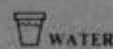
FOOD



CRAFTS



BEER & SOFT DRINKS



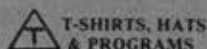
WATER



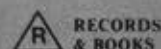
FREE KENTWOOD WATER



POSTERS



T-SHIRTS, HATS & PROGRAMS



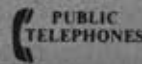
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The Dukes



of Rhythm

For a brief, sublime period between 1958 and 1960 the Dukes of Rhythm band held sway over the Bayou Lafourche area. Despite this local popularity, their original recorded output was pitifully small, with just one minor hit to their name — “Don’t Leave Me Again” (Top Rank). English record man Bruce Bastin had since reissued the occasional Dukes of Rhythm track in his valuable “Legendary Jay Miller Sessions” series on Flyright, but in 1984 he struck a deal with tenor sax player Harry Simoneaux to release Harry’s old tapes of the band in its prime.

The ensuing album, *The Dukes of Rhythm featuring Joe Carl* (Krazy Kat 788), consisted of tracks from sessions cut at Jay Miller’s famous Crowley studio and from a live gig at the College Inn, Thibodaux. The studio side does not seem to show the band at its best, although the Top Rank hit is included. However, the live side is something else! Here we have the only known example of a

working South Louisiana band taped at a club performance during the height of the swamp-pop era at the turn of the Sixties. Brilliantly performed, the repertoire is fascinating, too, comprising as it does a healthy mix of New Orleans R&B and swamp-pop tunes of the day such as “Tell It Like It Is” (Eddie Bo), “Ooh Poo Pah Doo” (Jessie Hill), “For Love” (Lloyd Price), “Before I Grow Too Old” (Fats Domino/Bobby Charles), “Those Eyes” (Bobby Charles), and “Holy One” (Freddie Fender). Who can argue that those weren’t good times!

Harry Simoneaux and vocalist Joe Carl were rightly thrilled at Bruce Bastin’s enterprise — and it must be said, courage — in releasing the album. One afternoon last spring both men sat down in front of a recorder in Harry’s Lafayette home to reminisce about the Dukes of Rhythm, recalling the hopes and disappointments of a band “trying to make it” in those heady, far-off rock ‘n’ roll heydays, at the same time giving much insight into

the local music scene of the time.

Joe Carl now lives in Marrero on the West Bank, and works as an internal auditor in the Avondale Shipyard. He was born Nolan Duplantis in Houma on March 19, 1937, and during his youth liked “country, big bands, all types, knew all songs on ‘Your Hit Parade.’” (Harry’s music career has been fully documented in my book, *South to Louisiana* — Pelican.)

Says Joe, “I started a band when we were in high school, I graduated in 1955 in Terrebonne High. There was a group of people, Leroy Trosclair (sax), Norman LaBoeuf (guitar), Joel Authement (piano), Tommy Domingue (drums), and myself (vocal and trumpet). We started playing in the auditorium during our senior year in high school when we had breaks. We started just jamming, we were all members of the high school band and we started a group and we called ourselves the Domi-

“It was glorious, yes, fun. We were good, too.”

nos. Mr. Roy Dupuy, who had the Fun Pavilion in Raceland, heard us one night. We were rehearsing at a little place in Des Allemands called the Ideal Club and Roy said if we could play that sort of music (R&B/rock 'n' roll) he would give us the alternate Saturday at the Fun Pavilion which was the hot spot back in '55.

"He put us opposite the Eight Tones, which was a real popular group at the time; a black group from the Edgard area, they were the hottest thing... To have him think enough of our little five-piece group that he would put us opposite them on alternate Saturdays was quite an honor. And the Dominos really did well for quite a time, for four years.

"At one stage we were looking for a recording contract with Chess when Bobby Charles was recording *I'm not sure about you, baby, only time will tell* at Cosimo's in New Orleans ["Time Will Tell" c. March 1956]. We were in the studio and we had an appointment to see the guy from Chess, I can't even recall his name [probably Paul Gayten]. He wanted to buy this 'You Broke My Heart' after we played it for him, for Bobby to record. We didn't sell it, we wanted to record it ourselves. That's why we went up there. He said, well, he just didn't have any room for another artist at that time, so we held on to the song [it is now included on the Krazy Kat LP].

"Our main local rivals were the Rhythm Kings, guy by the name of Eldridge Robichaux [who later owned the Houma label] with a fat guy called Musso on piano; he looked something like Fats Domino and sounded like him. The George boys from Thibodaux were part of that group; it was a very good group.

"But the Dominos, we started playing all over the damned state, LSU frat parties, even playing jobs in East Texas — Beaumont, Port Arthur. That was 1956-57. We didn't have a booking agent, people would just hear us and ask us to go play a job. We were just hitting it hard, you know. Then after about three years, the Fun Pavilion started getting a bit slow, and we got Leroy Trosclair's brother in the group, Errol. He began sharing the load as far as vocalizing, and I concentrated a little more on my horn — the trumpet. It worked out real good."

Latterly, while the Dominos were playing at the Fun Pavilion, the Dukes of Rhythm were in residence at the Welcome Inn, also in Raceland. The Dukes' vocalist was the wonderful Joe Barry, who was performing as Rockin' Roland. He told me in 1979 how he formed the band: "South Louisiana music was developing, I wasn't the only one. I thought I was a creator but it had been happening in different parts of South and West Louisiana. A lot of artists like Jivin' Gene, Rod Bernard, and Warren Storm had been doing the same thing. That was when Floyd Soileau came up with the Jin label. So by that time I needed a band, and I finally learned how to organize a band. And what I did, I went nuts! Because I got a nine-piece band the first time, and in those days it was unheard of. We split like three bucks apiece, we'd rather suffer and starve and have good music, but soon we started getting our price. We sacrificed pay and everything else to put a tight sound together. We became one of the best bands in the state along with the Boogie Kings. And had a more solid sound, I might add; the sax players were all equal to Lee Allen!"

Then Joe Barry was fired, and Joe Carl was invited to take his place. "I think it was you [Harry Simoneaux] and Cliff Fonseca who contacted me," says Joe Carl. "You guys were playing regularly three nights a week at the time, I was only playing with the Dominos maybe two nights a week. There just weren't that many jobs to go around. It seemed like the Welcome Inn was drawing more people because of your band. You had Rene Netto, who was outstanding on sax, and



Harry Simoneaux with Gene Rodrigue (guitar) and Gerald Guidry (drums) from a gig in Laros, Louisiana, c. 1950.

Sherryl Rivet on drums, Hubert Baudoin on piano, Cliff Fonseca on guitar, Bob Tassin on bass guitar, and you [Harry]. Raoul Prado was also there on saxophone.

"The crowd at the Welcome Inn was an older group, 19 through 50 years old, as opposed to the teenage group at the Fun Pavilion, and was more influenced by country music. They preferred rockabilly and some rock 'n' roll compared with the rhythm and blues and rock 'n' roll favorites of the Fun Pavilion group.

"In those days we took one intermission a night, it was about a 25-minute intermission, because we didn't do the stock work '45' and '15' as they're doing now, you know, 45-minute sessions. The people just wouldn't stand for it, they'd leave and they'd go to another club or they'd start a fight with you, telling you to get back on the bandstand. They came to dance and hear you. What was the real odd thing about it was the fact that we had to play every number *twice*. And if you didn't play it twice, they'd say, 'What the hell you did that for? Don't you like the song, we were up here dancing!' I wonder where that started?"

Explains Harry, "That is only a custom in South Lafourche as far as I know, 'cos when I moved to Lafayette they thought that was the silliest thing they ever heard. You'd get through playing a song... everybody stands on the floor, no clapping or anything, you'd just stand there like a bunch of statues and you start the song again. Some of those songs you really didn't like, when you repeated them you made them very short repeats..."

Continues Joe, "I went to listen to your group [the Dukes of Rhythm] before I gave you a definite answer because the Dominos was a group I'd started and I didn't just want to drop out of the picture with them. But the fact they had Errol vocalizing... You guys had told me you were getting rid of Joe Barry and y'all asked me if I'd be interested to go with you. I really hadn't heard you before, and you were playing right across the bayou from us! After I heard the group I really decided then and there that was as tight group and I wanted to be part of it. I made my goodbyes with the Dominos with no animosities or anything because they knew I was going to a better deal for

myself and they in turn would be a smaller group by one man and they could book more jobs. This was in late 1958 and we worked together about a year before we cut our first session."

Soon after Joe Carl joined the Dukes of Rhythm, the talented Rene Netto departed to pursue a solo career that included a long residency on Bourbon Street and a spell with Lawrence Welk. Drummer Sherryl Rivet also left to join his old friend Joe Barry, to be replaced by Nolan Adoue. "Nolan was fatally shot in a freak accident some years back," says Carl. "It was quite tragic because he was a drummer on the way up. He had terrific meter and the feel of things, never had to coax him in any way."

The scene was set for that first session, which was arranged after Harry Simoneaux had written to Jay Miller in Crowley. Harry has retained Miller's letters on the subject, and they make intriguing reading (Mr. Miller has given permission for them to be reproduced). On March 11, 1960, Miller wrote, "Please be advised that I will be happy to audition you either by tape or in person. By tape would be possibly the less expensive and the easiest but in person usually is the most effective. I will, however, leave this up to you. I cannot impress on you too highly as to the importance of the material, as well as the artists. I trust that your band has good material." Then on March 24 he enquired, "Could you bring your band over on Saturday, April the 2nd for an audition and possibly a session, if the material warrants it. If so, please be here about 10:00 am so we can go over the songs."

Events continued to move quickly. After issuing contracts on April 5, Jay Miller wrote again on April 12, stating: "Please be advised that the records by the Dukes of Rhythm will be released the first part of next week. Kindly inform all dealers and operators in that sector that the records will be available from: All South Distributing Corp., 630 Baronne Street, New Orleans, La. I feel sure that the above distributor will do their best to help make the record a success, as they are the exclusive and solo distributor for this locality." On May 3 he remarked, "It's good to know that the record is doing so well. Let's hope that it holds up."

The record in question was "Don't Leave Me

Again," originally issued on Miller's Rocko label but quickly leased to Top Rank through their local representative Leland Rogers — the Houston record man and elder brother of superstar Kenny Rogers. The song was written by Harry Simonaux, who recalls: "After Joe Carl joined the group I admired his singing very much, and I decided to write my first song patterned after something he might sound good on. I wrote it thinking of his style."

At this point, Harry and Joe became quite excited at recalling the events surrounding their potential hit record. It is worth eavesdropping on their conversation:

Harry: "When we found out that Top Rank decided they wanted to release it, when I first got word of it, I told Joe; we thought we were instant millionaires. We were just jumping for joy, we were on Cloud Nine..."

Joe: "Harry was designated my agent because I recorded his song. And the other reason you were my agent, you were the only one that had a credit card — a Diner's Club credit card (laughs). And we ate at Commander's Palace when we went for an interview with WNOE, Jim Stewart. And we were making the rounds of the dee-jays in New Orleans..."

Harry: "We saw Poppa Stoppa..."

Joe: "Who was the other guy, was it Dan Diamond? They had some weird people at WNOE! Well, disc jockeys have to be weird, they talk to themselves all the time, they're living in a peculiar world."

Harry: "That song got a lot of airplay in South Louisiana and Mississippi. Maybe Texas and Alabama..."

Joe: "I think it did well in the eastern part of Texas, like Port Arthur, Beaumont, in that area, Galveston!"

Harry: "Now this song got you a date at the Municipal Auditorium in New Orleans..." [note

I t was
a packed house.
Back in those days
they had the white show,
then the black show...

— Joe as a solo act, *not* with the Dukes of Rhythm]

Joe: "Yeah, there was a big rock 'n' roll show, they used to have it twice a year."

Harry: "WNOE presented it, Jim Stewart was the host..."

Joe: "And it was a packed house, they put me on first. Back in those days they had the white show, then the black show. The white artists came on, and then the black artists came on. Now I was the first one to go on, and the headliner for our portion of the show was Frankie Ford with 'Sea Cruise.' And Tommy Ridgley was the lead act for the black show. Johnny Adams had a song out at that time, and his song was the hottest thing and I think he was the lead... 'I Won't Cry.' And Allen Toussaint was the musical director for the black portion of it, and Herbert Tassin, Bobby's brother, was the band director for the white portion of it. They had Mac Rebennack, Roland Stone, Stark Whiteman, 'Graduation Day,'

remember him?"

Harry: "Now you were the very first artist to come out on that show; do you remember what Jim Stewart told you to do to get the crowd roaring?"

Joe: "I was the lead act... he told me to do something that Elvis did, I think. To wave to the audience with my little finger..."

Harry: "He said just go on stage, don't say a word, raise your arm, and just move your finger up and down. He said, 'I'll guarantee you'll bring the house down' and we said, 'Are you crazy!' And you did that, and the house came down..."

Joe: "Yeah. And the song I opened up with was '24 Hours Of The Day,' it was a hell of a pushing number... 'I don't know why I love you, I don't know why I feel this way. And from five o'clock in the early evening to six o'clock...' I'd accent that when the band came in, 'Oww...' And then I did 'Don't Leave Me Again,' those were the only two numbers I did."

Harry: "Do you remember it was the custom of the black part of the audience, they waved their handkerchiefs, they raised their arms and waved their handkerchiefs..."

Joe: "When I opened with '24 Hours Of The Day' they really had their handkerchiefs going. And you didn't see a raised handkerchief for the rest of the white show, because I started them off on the right foot."

Harry: "It really was something to look out there and see a wave of white handkerchiefs circling in the air..."

Joe: "And people dancing in the hall. At the old Municipal Auditorium, that was great, that was one of the greatest experiences of my life! I was nervous as hell, though."

Harry: "Now this record also resulted in a kind of mini-tour for you, didn't it?"

Joe: "Jim Stewart of WNOE promoted this show. We played Pensacola, Florida and Mobile, Alabama. Frankie Ford again was the headliner for



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the whites, and we had Tommy Ridgley and his band, and Johnny Adams and Bobby Mitchell in the black group, Allen Toussaint and the rest of the guys, Mac Rebennack, Stark Whiteman, and Roland Stone. The Mobile thing was done on a baseball field; the audience wasn't as responsive as they were in Pensacola because it was outdoors. But I opened both shows again, did the same numbers but added two more numbers. That was the studio band with Mac Rebennack more or less leading, Tony Monjure he was the lead sax man, Earl Stanley was playing bass. There was a knock-out little drummer, he was the hottest white drummer in the city at the time. [Paul Stahle?] It was a good show."

Unfortunately, the progress of "Don't Leave Me Again" faltered, leading Harry to write a letter of complaint to Jay Miller. Miller's polite and highly informative response dated June 8, 1960, stresses the problems in creating a hit record at the time:

"I must admit that I am a little disturbed with the fact that you boys seem to be a little disappointed about the work being done on the record."

"First of all, I don't think you all realize how fortunate you all are to have the record picked up by a major company. Secondly, I don't think you all realize just how hard it is to get a record played this day by a new artist. For instance, I would like to mention that you are one of the very few local artists that have had their record played at all over WNOE. They are a very hard station to work with and I feel that we have been indeed fortunate."

"Your statement that Eunice is the only station in Southwest Louisiana playing the record is not correct. We have had play in Crowley, Lafayette, Jennings, Lake Charles and Ville Platte that I know of."

"In regard to the supplier of samples to stations, All South was given, by me, records for such purposes. This along with the ones that I sent

It really was
something to look out
there and see a wave
of white handkerchiefs
circling in the air...

out and the ones that I sent you boys should give us good state coverage. Top Rank sends our record out to their listing which is very big."

"In reference to the rating review in the trade magazines, it is always better to wait and get a favorable report from some sector before asking for a review on a new artist. I am 100 percent in favor of holding off until then because chances are our rating would not be better than average."

"Harry, we are doing quite a bit of work on the record and it just takes time. It is fantastic the number of releases each week. Thus far, we have received our share of the promotion and possibly even more than our share. Please bear with us and don't give up. There is the chance that the record just doesn't have it but there will be future releases and, if this one doesn't do it, maybe another will."

"Please let me hear from you again and give my regards to all the boys."

Looking back, Joe Carl analyzes why the record did peter out: "I was very disappointed when Top Rank stopped distribution just after

they picked up 'Don't Leave Me Again'. They ceased doing business here. They had a guy who was very hot at the time, Jack Scott, with 'Burning Bridges' that was their last effort in the United States, I think, as a distributor. They pulled up stakes, they just quit. 'Don't Leave Me Again' was really taking off and when it did reach a certain level on the local charts wherever it was playing it stayed up there because it was a song people liked to listen to [the record was listed by WAIL Baton Rouge and KMRC Morgan City among others]. It wasn't an overpowering song but it was pleasant listening and the people just kept requesting it."

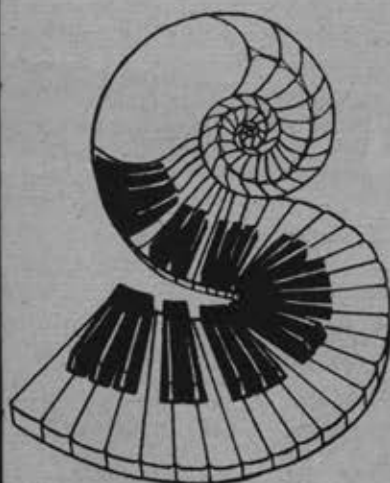
The Dukes of Rhythm did not last much longer although they did have two other fine releases on Jay Miller's Rocko and Zynn labels — "Rockin' Fever" and "You're Too Hot To Handle." "We broke up when I got approached to play this job in Morgan City at Lounge Maurice," says Joe, "and it was six nights a week. The majority of the group naturally couldn't make that commitment because of their other jobs. So those that could make the commitment, there was only Bobby Tassin and myself of our old group, and for awhile Adoue on drums because he was a single guy. It was for a three-month engagement at six-nights-a-week, which was plenty of money for us at the time. I guess everybody was down after we didn't come back with something else after 'Don't Leave Me Again', and I think that's what broke it up. We all went our separate ways, I'm sorry to say. After another season in Morgan City, Bob Tassin and I went into partnership at the Scorpio Lounge in Marrero in 1962..."

"The Dukes of Rhythm did not have the south-west Louisiana sound, what you call the swamp-pop. It wasn't your 'Wasted Days and Wasted Nights'. I'd say we were different from that group because we had more New Orleans influence on our music. It was glorious, yes, fun. We were good, too!"

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No Jazz,

No Wynton

Wynton Marsalis looks well, but he is upset. We are riding through New Orleans 'round midnight and talking. Some of it we get on tape. Here's what Wynton has to say about the day he got "sick," about his latest album, his views on music, and other related topics...

by Kalamu ya Salaam

Wynton, once again, you won a Grammy in both the jazz and classical music category. Last year your playing and acceptance speech were high points of the Grammy Awards ceremony. We heard that you were there although we didn't see you. John Denver said you were sick. What happened?

I was sick.

What were you sick of?

From food and music poisoning.

Explain that.

I had food poisoning. I had eaten some food that wasn't cool, but then it attacked my stomach even more vigorously when I heard what was going on.

Which was?

Some bullshit. When I was talking with the dude [from the Grammys], Herbie [Hancock] and Thomas Dolby were up on stage committing crimes on those synthesizers, and everybody was just sitting around waiting for more people to jump up on stage with weird hair-dos and stuff. It just wasn't the place for me to be.

Last year you performed. You did a jazz piece and a classical piece. Weren't you scheduled to perform this time?

No; at first they [Grammy officials] were talking about me performing but then they said no. When I got there, I discovered that they had taken the jazz segment off the show. I asked them why and they said they were rotating. I said [laughing], "Well, why don't you just rotate the jazz back on?"

They wouldn't include any jazz?

They announced the winners on TV, but they didn't have any jazz performance nor any announcing of jazz categories on the TV. I was very disturbed upon discovering this.

So that's the music poisoning.

That was part of it. A certain amount of co-signature of commercialism and stuff that's on a low level so far as the human level, you can't fight it. Sometimes you've got to say, "All right, y'all, got it," and split.

But weren't you invited to present one of the awards?

They wanted me to give out the award for opera. I don't even dig opera. I'm a jazz musician. I couldn't go for that. No jazz, no Wynton.

How many Grammy nominations did you have?

Six overall. I had four and my record had a nomination for engineering and also for arrangements.

Six nominations. That put you in the same league as Prince.

Yeah. I think I had one more than Prince.

So you had all those nominations, last year you had done what nobody else had done before [won in both jazz and classical], and you're invited to participate in this year's Grammys. You get there and then you split.

I had to split.

Why did you have to split?

Because I was sick!

Were you therefore saying that the best statement you could make would be to split?

Definitely. And I didn't even cause a commotion. I just left. Just another day, that's all.

Let me ask a completely different question. We heard a brief radio report that you had been

Kalamu ya Salaam is Executive Director of the New Orleans Jazz & Heritage Foundation, Inc. and a 1981 winner of the ASCAP Deems-Taylor Award for excellence in writing about music.

'Herbie (Hancock) was up on stage committing crimes on those synthesizers... (the Grammy Show) just wasn't the place for me to be.'

arrested or detained or something. What was that?

Aw, man, the police stopped me when we were riding down the highway. They said they were looking for "three negroes in a light colored car who had supposedly robbed a bank."

So you all were...

...three negroes in a light colored car. They had every gun in Culpepper County out, every gun they could muster, they had them pointed at our car. They had looks on their faces like you give while you're firing a firearm; how you squint a little bit while blowing bullets in somebody's ass. Actually they were cool, they were just doing their job: "three negroes in a light colored car," that's the description, there it is. They just made us stand on the highway for an hour.

Let's change the subject again. Why did you decide to do Hot House Flowers?

Several reasons. I used to listen to Clifford Brown with strings, and always wanted to do a string album.

That's like Bird [Charlie Parker]; you just wanted to do a string album.

Yeah, I just wanted to do a string album. I always heard that and I figured I could do different things with the arrangements.

The second thing is that every time I did a record, everybody was saying I couldn't play ballads. "He don't have no soul. He can't hear nothing but some wild, technical shit." I said, "Solid, I'll do an all ballad album and put that out there. Let them deal with that." Plus, I wanted to do something different from just another quintet album.

So it wasn't an attempt to make a pop album, Wynton Marsalis goes pop?

I ain't even thinking about that. Believe me. I don't even hear that. But if I did want to do a pop album, those arrangements that are on *Hot House Flowers* wouldn't be on there the way that they are. If I wanted to go pop, I would go totally pop. If I'm going to go pop, I don't want to sell 200,000 copies and spend \$135,000 making a record. I'm going to spend \$200,000 making a record and try to sell a million or one point five million copies, or more than that, and hire Quincy Jones and some people who are going to help me make money. I'm not going to get Robert Freeman, who did the arrangements, and Steve Epstein, who is a classical producer, and get standard tunes almost eighty years old, put some weird arrangements on it, play trumpet on it, and spend that amount of money, knowing that my market is not that large. I knew when I did that record that five hundred thousand people weren't going to go buy it. You know what I'm saying?

It seems to be that the New Orleans contribution to your music is rhythmic sophistication. That seems to be consistent in your music, and it's there on Hot House Flowers.

Yeah, that's what we're trying to do. On this album I'm doing now, we use that New Orleans beat. I'm going to start using more New Orleans type stuff.

See I'm just peeping the whole thing. You have to develop grooves. Once you get past the harmony and all that, you have to develop grooves. But different grooves, not just ostinato type of thing, or a mélange of things, but set up grooves in different ways. Not that many people have done that.

You're going back to Duke Ellington who not only said "It Don't Mean A Thing If It Ain't Got That Swing," not meaning it had to be four-four, but meaning that whatever you did, had to have a

context where it had that "motion."

Right, the body language had to be set up. But now we have to go a different route and make it more intricate, but still maintain that same body orientation. It's something that you have to think about. It's not something you're going to luck up on. Like a lot of those grooves Duke used on Afro-Bossa, he thought about that.

I think when cats started playing bebop, they started limiting the grooves they could play in. They either walked in four-four, played in three-four — after Newk [Sonny Rollins] wrote that tune "Valse Hot," played a latin-type groove with Dizzy, or played a ballad. But Duke and them used a whole pile of different grooves because their music was dance music. I think we lost a whole lot when we got away from what Duke was doing.

So then, one of the things that you are attempting to do is take whatever harmonic or melodic development you might be trying to do and put it into a groove?

I'm going to try to develop grooves along the same line. Not just put "it" in a groove — it's going to naturally be in a groove. You know when you think about developing you think about developing harmony, or developing melody or developing rhythm. You think about that when you're trying to learn how to play. You say, "Let me see. Let me try to stop phrasing in these number of bars. Let me start trying to play these kind of notes. Let me pick this over this chord. Let me phrase my solo this way." Along the same lines you should think of how to develop a groove, so that you're coming up with a groove to play in, but rather you come up with different concepts of groove. A great album for that is that Miles [Davis] record *Filles de Kilimanjaro*. What makes that record so great is that all the grooves are different from typical grooves. They are different grooves and they sound hip.

What is your response to Columbia Records when they say "Why don't you do this, or why don't you do that?"

They don't tell me that. They know that I don't hear that. They understand that when it's time for me to be dropped off the record label, I'll go and be cool. When my records don't sell any more, I've already resolved within myself to be silent and leave. All the decisions I make are not based on what they think. They know that and I know that.

So you are responsible for your records?

I am always responsible. For everything on my records, I'm responsible for it. I hire the people. I play the music. I decide how the arrangements are going to sound. I decide what concept I want to play in. That's what's happening.

What does your manager say in terms of the extra music possibilities they offer you as a music "star" and you're obviously not even caring about that?

Ed [Arrendell] advises me about some things, but I have the perfect manager in that he wants me to do what I want to do. That's my whole program. I'm guided by me. When I want to do something I do it. And I don't want to do Sanka commercials and all that. Right now I'm going to concentrate on learning how to play music.

When you say "learning how to play music" what do you mean?

I mean just studying and getting better at my craft. Practice my instrument, listen to a wider range of music, learn more about playing, play more gigs, get my ears more together.

How much more can you learn?

Hey, what can you say? That's unlimited. After listening to somebody like Louis Armstrong, or

Miles, or Clifford, or Duke Ellington, Monk; how much can you peep? I don't want to be just a good improviser; somebody who plays good solos that you like. I want to develop different musical concepts.

The people you mentioned, each of them brought music to another level...

That's my dream. Definitely. If I could do that I would be content. I would then be ready to die. That's all I'm interested in: music and trumpet playing. I want to make music so that when the cats come after me they will have to have the same respect I have for Miles and them. At one point, all those cats were talking about and a lot of other cats were playing it. It wasn't about giving interviews or talking, they were playing.

What do you see coming behind you?

I don't know, I mean, well there's cats playing but you know the problem I think a lot of guys have now is that since I've become popular they look at me like a pop star or something. "Popular" — Wynton wears suits and has women or makes money or whatever and I'm not even thinking about that. But that's so much of a cliché based on the people who do make money and go in for all of that, that a lot of people can't believe that somebody is not thinking about all of that.

Are you saying you're not thinking about suits, that you're not thinking about the clothes you wear when you perform?

Oh no, I'm thinking about suits definitely, but that's something that I do because I go on gigs playing trumpet.

Explain that.

When I was in high school I wasn't thinking about suits. When I went to Juilliard I wasn't thinking about suits. But when I got gigs and had to start standing up in front of people playing music, that's when I started thinking about a suit.

Why?

Because there's a presentation, it's part of your thing. What you wear indicates how you feel about what you're playing.

So what does a suit indicate?

A suit says that I'm serious — in western terms. Duke wore suits. Miles wore suits when he was playing. Trane wore suits. Monk. They were all clean. Cats used to have a penchant for being clean, the majority of them. That goes back to the blues musicians. In the tradition that I'm coming out of that's what the cats who I look up to wore. It's in the tradition.

Like, I look up to Duke Ellington. When I saw him or saw pictures of him, he was always clean. That says something as far as I am concerned. That says something but that doesn't say as much as the music says. See what I mean? The music is what's really talking but the fact that he's really clean goes along with that.

Your heroes came on clean and you see yourself as part of that tradition?

Definitely.

So the suit is not the three-button business suit of Madison Avenue, this is the suit of the Black performer?

That's right man. The clean negroidal suit!

Which is a whole different orientation that people who don't have a grasp of Black culture can grasp because they think you wear suits like white peop...

Check this out. I read a book in which they said, "Duke Ellington got off the boat in London in 1933" or whatever the date was, and "They didn't look anything like jazz musicians. They were wearing businessmen suits." There it is, big as Cuff. That's in *Black Beauty, White Heat*. You

'If you say you are a musician, the first thing you have to do is love music.'

can get that book and just look at the pictures. You can see at what level we were accustomed to going on the stage, then look at now. Our stuff has degenerated.

Also part of that is tied into the tradition of dressing up here in New Orleans.

Definitely. The Crescent City tradition of cleanliness and the chief bearer of New Orleans cleanliness was Pops [Louis Armstrong] who remained in a state of cleanliness, on the highest of clean levels.

So what do you listen to?

A lot of different stuff. Pops, Duke Ellington, Billie Holiday...

Outside of jazz, what do you listen to?

George Clinton.

Why George Clinton?

'Cause he's bad. He's got imagination and he ain't cheasin'. His shit is negroid. He ain't trying to figure out how to appeal to the wrong white folks. That's why he's shut out a lot of the time. Plus, a lot of the concepts that people think are new now, he came up with all of that. Plus, his thing is so completely... it's like imaginative ignorance. It's like some stupidity that's elevated to the level of art because it's so hip. He knows what it is and he treats it like that's what it is. "Once upon a time in the land of Funkapus...s." It's imaginative. All this stuff with girl groups, he started all of that. Brides. Parlet.

It's just the thing of having your own thing and translating that into music — your own universe of motifs and themes to deal with. He has his own universe in his head. Plus he's the cat who came up with the concept in pop music of using a lot of different things going on at one time. The real contemporary sound of layered music.

George Clinton is bad, a visionary. And he's a man too. You know what I mean? I don't get the impression that his thing is about nothing else but something masculine. I can relate to that a lot more than I can relate to the bi-sexual thing that's going on now.

I can relate to bi-sexuality on a certain level: people wanting to deal with sexual freedom and all of that, that's cool. But that's been dealt with for a long time. So after the last penis has been sucked, the last incest has been created — man that stuff has been going on since we been here. You want to dress up with some girl's panties on, solid. They been doing that on Bourbon Street for a long time.

To me that's not a concept. That's not a unique concept that's freeing people from sexism. That's not what it's doing. It's reinforcing sexism.

It's just taking sexual fantasy and putting it on the stage...

Right, some shit that has been on the stage. It's like something that's been made into an issue but it's not really an issue. That's like it you say, "Oh man, yeah I see now, the sun rises in the east." If you get enough people to act like that's a revelation then it will be one.

To me for some stuff to be important, it's got to be important in the realm of the universe and not just in "your" universe. An issue has got to have general significance to be important, and not just individual significance.

What made Bird a motherfucker was not that he was playing for negroes in Kansas City in 1939 in Jay McShan's band playing blues. What made Bird bad was that in the face of the history of music, the music Bird made stands up. On every level: theoretically, intellectually, emotionally, sociologically, technically, the music Bird made on his horn stands up in the face of the greatest music of any country. It doesn't have to be compared to

lesser music in order to be valid.

That's like the lyrics to some songs. They're cool but when compared to some poetry that was written at the same time, or compared to what level humans can attain insofar as peeping and understanding life, it's on a very low level.

For you, how do you go about trying to develop music?

I just listen. Listen and think. Thinking, man.

So then it's your belief that the development of music has an intellectual component?

Certain aspects of it. I believe that the emotional element of whatever you're playing is yours. That's how you feel about life and how you feel about life will also lead you to think about things and figure out how to best get across your point. For me, I can only discuss craft. I can't discuss how I feel about life; I mean, in relation to music, I can discuss how I feel about life but that's what we would be discussing: how I feel about life and what you hear in my music, that's not the music. The music reflects that but that's not what the music is. The music is an extension of that.

Another thing I would like to put forth is that: if you say you're a musician, the first thing you have to do is love music.

Anybody can play music, but you mean to achieve the level of being an artist?

I mean to be serious as a musician. If you want to be an artist that means you feel strongly about life. Your strong feelings are going to be expressed in the language of music. What puzzles me is that if all these people feel so strongly about life and music, why is it they know so little about the idiom within which they are supposed to be expressing their strong feelings? That's like if I ask you what's your old lady's birthday and you say you don't know. That's something you should know just 'cause she's your old lady. I mean you should know the birthdays of your friends. So, I run into cats who say they love music but they don't know anything about music. All they can talk about is how they feel when they're playing music. To me that doesn't indicate a love of music, that indicates a love of talking about the love of music. If you love music that would be manifested by a knowledge of music.

So then one of the things you're saying is that if you're going to be an artist, you have to work at it?

You're supposed to want to work at it. There's a sound of work in it. That's part of the beauty of it. I can't express it in words, but when I hear somebody who can really play, that doesn't make me feel jealous. That makes me feel good. But we're in such a self-justifying society that everybody has got to define everything in terms of themselves. But I believe we have to have standards. Just to attempt to be as bad as Louis Armstrong is cool enough for me, even if I'm failing at it, because Pops set a standard.

Is that why you did "I'm Confessing?"

Definitely. I picked certain tunes because of certain people. I picked "Stardust" because I heard Clifford play it. I did "Django" because I heard Miles do it on a record. "For All We Know," I heard Billie Holiday doing that. "When We Wish Upon A Star," that was just a tune that we picked.

How did that come about?

I just decided that I liked that tune. One day I told the band, we'll put this ostinato on the bottom, we'll have certain times going against certain times, put some swing in the middle of it, have these contrapuntal lines happening. That was it.

You are able to musically articulate what you want to happen?

Definitely. I can go to the piano and play it, that's fortunate.

That's not "fortunate", that's work.

Yeah. A lot of people don't, well you know that's not that much respected now. That doesn't mean too much in this day and age. I mean anybody can decide that they are going to be a musician or a singer, you know, it'd be like:

"Well, what do you do?"

"I sing."

"Yeah. Well what does that mean?"

"That just means that I sing."

So someone like that can sing but can't read music?

"I can't read no music. I can't play piano. I don't know nothing about music, but it's cool 'cause I feel it." Well, it is cool on a certain level. On a certain level that's extremely cool, but on another level that ain't happening. For what I'm hearing, I don't hear that, but I can relate to that. I think that personal expression is beautiful, but that's not what I'm hearing.

If I understand you correctly, you're saying that personal expression, in and of itself, is not enough to develop the music?

Definitely not.

That may be a starting point where you come in at, and then at some point you decide, "Hey, I want to go beyond just my personal expression. I want to make a contribution to the music." At that point you have to work at your craft.

Right, limited personal expression has no general significance. Stuff that's important is generally important on a wide scope.

Like stuff can be important to you but have no significance for the rest of the world. Like you may like Starburst candies or something. That's cool, but that's not important for the world. See, what Martin Luther King was talking about was important because what he said was a heavy statement on what it means to be human and it's important for all of us to know. What Jesus was talking about, that's important. But what Rev. Ike is talking about, that ain't that important. You might like him.

Even though Rev. Ike and Rev. King were both Christian ministers...

Yeah, we're talking about two different levels of understanding and comprehension.

Which goes back to what you were saying about musicians. Just because you're a musician, doesn't mean you're making a contribution to the development of music.

See, what a lot of people are trying to say now is that "music is music." So you can be singing or playing anything and whatever it is, it's music just as good as any other music because some group of people will derive enjoyment out of it. So far as that philosophy goes, it's valid. You can't say anything about it...

Except that that's just one school of philosophy.

And that school will definitely lead to chaos and confusion.

So that's like saying that Rev. Ike is just as important as Rev. King?

That's exactly what it's like and there are people who would defend that because it's important to them. But the problem we have is that if some bullshit becomes important to a large enough group of people, then it might become important. Then we're in trouble.

Here we parked the car, went into an all-night eatery — Wynton enjoyed some gumbo.

P.S. Who's sick?

W. Barry Wilson

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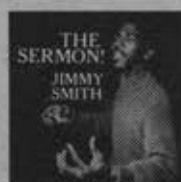
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FROM TREME

by Bob Cataliotti

Like the rich soil of the Mississippi Delta, the musical environment of New Orleans has consistently produced a luxuriant harvest. Trombonist Benny Powell and drummer Vernel Fournier are Crescent City natives who have earned premier status on the New York jazz scene.

Fournier, 57, and Powell, 55, began their musical careers together forty years ago in a New Orleans grade school. Reunited upon moving to New York in 1980 and '81, respectively, today the trombonist and drummer perform together frequently, after having taken separate musical paths in the mid-1940s. Having worked with many legends of American music, their collective talents have covered a broad spectrum of musical styles.

Aside from working with Powell, Fournier often contributes his percussive skills to the bands of pianist Barry Harris, saxophonist Clifford Jordan and vocalists Joe Williams and Billy Eckstine. The drummer decided to get back into the thick of things and move to New York after living in Chicago for thirty years.

When Fournier arrived in Chicago in the late 1940s, he discovered a flourishing music scene and quickly found a wide variety of freelance gigs. In 1953, he began a two-year stay as house drummer at the Beehive Club, where he backed up jazz giants like Lester Young, Ben Webster, Wardell Gray and Sonny Stitt. The next six years were spent as part of the legendary Ahmad Jamal Trio, followed by two-and-a-half years with George Shearing, a return to Jamal, and extensive touring with Nancy Wilson.

By the late 1960s, when he decided to stop touring, Fournier found the Chicago music scene in remission, and resigned himself to performing on weekends and working a day job. His creative impulses prompted the move to New York in 1980, which he knew meant proving himself all over again.

"I didn't have any promises when I came here," said Fournier. "I knew I had some qualifications. I'm old enough not to brag, not to be vain, but I'm old enough to know I fit into a certain slot. What I didn't realize was there were many guys and very few opportunities to expose your talent."

Fournier expected to spend about five years establishing himself, and his patience has paid off. His ability to swing and drum with a genuine musicality has been recognized on this most demanding of music scenes.

"When I play as a percussionist, I always play tunes," he explained. "In fact, I had a hell of a compliment. I worked a gig with Joe Wilder and Eddie Barefield and some other cats, and I took a solo. Joe Wilder turned around and said, 'Hey you didn't miss a change, did ya?' And that's



BOB CATALIOTTI

Vernel Fournier
and
Benny Powell
began their musical careers
forty years ago in a
New Orleans grade school.
Now they enjoy premier status
on the New York jazz scene.

coming from a great trumpet player. In other words, he could follow what I was doing just like a horn player. That's what I've been working for, and it's coming."

Fournier and Powell were two youngsters on the road with the King Kolax band, out of Port Arthur, Texas, in 1946. Powell hooked up with Ernie Fields, another Southwest touring band, and eventually spent 1948-1951 with Lionel Hampton. The trombonist left "Hamp" in Can-

TO THE BIG TIME

ada and lived in Ottawa for a short time.

Late in 1951, Powell began the gig for which he is most widely known, a twelve-year tenure with Count Basie. After leaving Basie, he was a fixture on the New York scene: working studio sessions; in the house band at the Copa Cabana; and in many Broadway shows, including an extended stay with Sammy Davis, Jr. in *Golden Boy*. An early member of the Thad Jones-Mel Lewis Orchestra, Powell moved to Los Angeles in 1970 with the Merv Griffin Show.

"In 1975, when I noticed Sweets Edison — who I think is one of the real survivors of all time — when I noticed him checking out from Nelson Riddle to do the festivals in Europe," explained Powell, "I said, 'Uh-oh, I better not get stuck in this either.' So I decided to start shooting for the world market."

Powell began touring Europe with the Basie Alumni and worked in Paris with *Ain't Misbehavin'*. Since returning to New York he has developed his soloist career, often assembling bands from the cream of the Big Apple's jazz crop. His versatility, solid musicianship and inventiveness have made the trombonist in demand with a wide variety of leaders, including Randy Weston, Slide Hampton, Lester Bowie and David Murray.

"I think the trombone is like anything else, an object to do something with," said Powell. "I enjoy playing it because it has so many possibilities. I think it can be very passionate. I think it can be a bombastic instrument. It's a sly devil. It can create different sound pictures."

Powell and Fournier have come a long way from their first music-making experience in the Treme neighborhood of New Orleans.

"Joseph A. Craig Grammar School, St. Philip and Marais," recalled Fournier. "Benny lived right across the street from it. Miss Duvernay was the band instructor and she demanded excellence. We had rehearsal three times a week *before* school. We had to get there at eight o'clock in the morning. Marches, all marches, but they were all from the book, everything was in the book. We were all reading, from fifth to seventh grade. I started in fifth grade, Benny was already there, and his sister, she played clarinet."

"By the time we were 12 or 13, we had formed a group called the Young Swingsters. The older musicians wrote simple arrangements for us, for a quarter, fifteen cents, whatever," he continued. "We would rehearse two times a week, and our mothers got together and promoted us. The next thing you knew — maybe my mother had a club, so they'd have us play. The band grew to sixteen pieces, and we actually started competing with professional bands, taking their jobs."

"Finally, [New Orleans restaurateur] Dooky Chase bought uniforms and he took over the leadership in the band. We got so big we had to stop rehearsing in houses," said Fournier. "We rented the Economy Hall on Ursulines Street. Some of the older musicians became interested in us, like John Brunious and Kildee, a great trumpet player. They started writing real arrangements for us, and we got better." "Dooky had some clout," added Powell, "because his father had a restaurant and I guess, consequently, he had more of a business sense than any of us, certainly, because none of our fathers had any restaurants."

The band worked other halls in the neighborhood, including the San Jacinto and Gypsy Tea Room. The young players were becoming aware of the fledgling be-bop movement through records on the Savoy and Dial labels. They were also hearing about the music world outside New Orleans

from trumpeter Emory Thompson, who had been to New York and worked with a number of bands.

Some of their contemporaries remembered by Powell and Fournier are saxophonists Warren Bell and Sterling White, trumpeter Tony Moret, and drummer Wilbur Hogan. Although they went to different high schools — Powell to Booker T. Washington and Fournier to Xavier Prep — they continued to be close friends. Fournier recalls playing hooky from school once a week to hear good white dance bands, along the lines of Glenn Miller, at a theater on St. Charles. They heard black bands at weekend dances.

"We were able to hear the two sides of it," said Fournier. "Finally, we heard Dizzy's [Gillespie] big band and that did it. Dizzy came down with the Hepsations of 1945. That just wiped out everything. We didn't bother with the rest of the stuff."

"Our band started off with Jimmy Lunceford-type arrangements," said Powell, "but we were really on the edge of Lunceford and the beginning of Billy Eckstine's be-bop band. So we were a 12- to 14-year-old be-bop band, now that I think of it."

As was the case all over the United States, be-bop was not readily accepted by the established order in New Orleans.

"We got a lot of help but we got a lot of flack too, from the older musicians," said Fournier. "There was a lot of turmoil because many of your great musicians at the time said, 'Bop is crazy music.' But I realized that a lot of tunes Charlie Parker played, like 'Rosetta,' 'Idaho,' and 'Back Home Again in Indiana,' these were tunes we were playing traditionally."

With the new musical ideas came new ideas about life itself.

"The music was progressive," explained Powell, "so it puts your head in a progressive state. And all these 'colored only' signs and this and that, all that stuff, man, you just don't want... We were futuristic."

"We were wearing tams, be-bop glasses, dark glasses, zoot suits, long chains," added Fournier. "They could pick us out anywhere, and we insisted on being that way. Come hell or high water, that's the way we were gonna be. We couldn't hang — like we might sit on different steps, sometimes late at night, just talking, dreaming, and the police would roll by and chase us in. Finally, we just sat there so much, they just stopped bothering us. New Orleans got too small."

When they graduated from high school, Powell, Fournier and some other band members decided to go to Alabama State Teachers' College. Others, like Warren Bell and Wilbur Hogan, joined the Army.

"Before that, Erskine Hawkins' complete band had graduated from Alabama State," said Powell. "They were very hot in our generation coming up in New Orleans. During that time in New Orleans, all the windows were open so you could always hear music on the street. One of the hits I remember hearing on the radio was 'Tippin' In.' Erskine Hawkins' 'Tippin' In,' that's what made us want to go to Alabama State. 'That's the big time, so let's go, maybe we can get into the big time!'"

After a year of touring with the school big band, the opportunity arose to go on the road with King Kolax during summer vacation. They both took it and never looked back. Both Powell and Fournier appreciate their early music instructors and the emphasis that was placed on learning the fundamentals of music making and their instruments. They are both highly involved in music education, and their main thrust, not surprisingly, is on basics. Fournier has recently completed an instruction book on syncopation, which is based on concepts he was aware of as a young drummer in New Orleans.

Benny Powell and Vernel Fournier have a deep pride in their New Orleans heritage. Their hometown experiences laid the foundations for two exceptional musical careers.

"Maybe in Brazil, but nowhere that I know in Europe or the United States, is music any closer to the people or the people any closer to music," said Powell. "Because in New Orleans, I think they feel music. In other places, they intellectualize about it. They read books and reviews and stuff. In New Orleans, if it's happening, it's happening. If it ain't happening, all the books in the world ain't gonna straighten it out."

"One of my greatest rewards in playing music," said Fournier, "is if I've got such a groove going that I get someone in the audience to start second linin'. That's just like a doctor's degree or a medal of honor. That's what I was raised on. You hear the music; if it's good, everybody partakes." □

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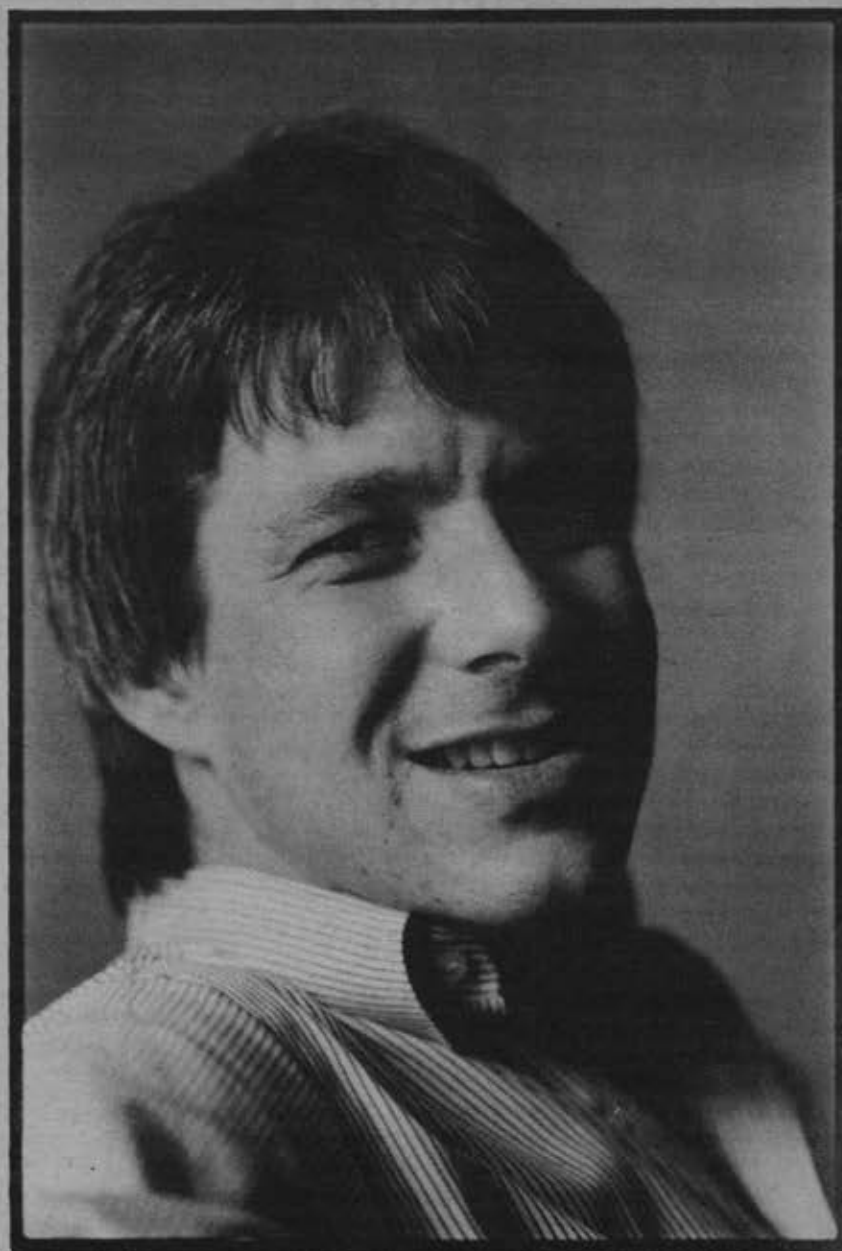
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SPINDLETOP

Texan
Barry Wilson
debuts his all-
New Orleans record
company this month.

— by rico



Barry Wilson, 33-year-old producer, studio owner, part-time photographer, entrepreneur, and high school dropout, cut his teeth in the music business by booking gigs and hauling amps for bands with names like "Raw Power" in places like the Nutcracker on Veterans Highway in the late Sixties. He is best known locally as the executive producer of the Neville Brothers' *Neville-ization* album and former head of the Neville Brothers' management company, a period he will talk about at great length and with considerable bitterness. But perhaps a more important chapter in Wilson's story is the one he is about to write and its possible effect on the New Orleans record industry.

Wilson, owner of Southwest Pro Audio in Dallas, which is in turn owner of January Sound Studios in Dallas and Amigo Studios (formerly Warner Brothers Studio) in Los Angeles, has already begun, with his producer, local jazz keyboardist David Torkanowsky, to record local music for his newly-founded New Orleans music label, Spindletop. Spindletop is the largest oil field in Texas and the wet dream of every Texas oil man. Wilson, son of a Texas oilman and quite a dreamer himself, has big plans for his recording future.

"Right now I have \$200,000 in the bank and a commitment for another \$800,000. I have major label distribution and forty pieces of product already completed." Wilson hopes the cool mil and "forty pieces of product" will float his compact disc mother ship, Voltage Records, to profitable high ground in the CD boom that is already underway.

While Voltage Records is cranking out CDs on

such popular West Coast session-masters as Tom Scott, Lee Rittenour, and McCoy Tyner, its New Orleans-oriented daughter company will record local artists more along the lines of James Rivers, Red Tyler, George French, Germaine Bazzle or Leslie Smith.

"I think that there are a helluva lot of talented musicians here in New Orleans," Wilson says, "and given the opportunity, some of 'em might just want to get off their butts and do something about it. I'm convinced that after the James Rivers record [a Rivers/George French jazz and gospel album set for release in June] comes out and gets played a little bit, that I'll find a lot more musicians who are willing to come up and record once they see stuff happening."

Wilson contends that he is getting ready to release additional records on New Orleans artists from the jazz and R&B community as soon as a proposed distribution deal with Boston-based Rounder Records is firmed up. "Major label distribution wouldn't be as good for the New Orleans stuff," he explains, "Rounder does a much better job of getting it out there."

Rounder Records handled the distribution of *Neville-ization*, a subject which inevitably steers the conversation to Wilson's pointed observations regarding his "five-year association" with the Neville Brothers and the group's subsequent firing of manager Bill Johnston and release of Wilson's management company (the Neville Brothers now manage themselves collectively). In short, Wilson feels he has "tried to provide them with the best opportunity I could provide them with and they just simply walked away from it. It's a shame, but thank God there's a lot more talent that I grew up

with in New Orleans and I'll just go on to the next. Some people would die to get the kind of opportunity I was trying to force down the Nevilles' throats."

An official representative of the Neville Brothers who asked to remain anonymous stated for the record that the Neville Brothers "wish Barry Wilson the best of luck. *Neville-ization* is the best record ever done [on the group]. It was a one-project deal only. The Neville Brothers hope the album continues to sell and that they continue to have a nice future friendship and business relationship."

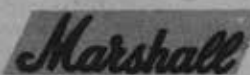
Speaking off the record, both parties involved in the dispute harbor serious doubts of each other's business acumen in the world of big-time record negotiations. The whole story (which is available in two separate versions, depending on which side you talk to) contains enough legal jargon and near-slandorous hearsay to keep an aspiring pulp novelist or court clerk busy for months.

Wilson promises plenty of opportunity for musicians who want to work hard. "All the record companies are looking for is good music," Wilson firmly believes. "It doesn't matter if it's from New Orleans or San Francisco or Idaho, or wherever. Some people think that there's a great wealth of music down here that's hidden. Well, that's a farce, that's just silly. It's only when it's good music that you'll pay any attention to it. This fuckin' attitude that 'We're God's gift and we're sittin' down here being undiscovered' is the biggest bunch of bullshit in the world. That's an excuse for either you're too goddamn scared to go out and do it yourself or you haven't got the talent." □

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CONCERTS

NOTE: See Jazz Festival Schedule for additional concert listings.

Brown Bag Concerts, every weekday in May save Memorial Day, 11:30 a.m. to 1 p.m. Call the Arts Council for the lineup: 523-1465.

French Market Concerts, weekends in the French Market; information: 522-2621.

Every Saturday

on the Natchez, Moonlight Dance Cruise. Sat.4: Bobby Cure and the Summertime Blues. Sat.18: Irma Thomas.

Friday, April 26

Woodenhead Album Release Party, with the additional participation of John Rankin and Scott Detweiler and Organized Noise.

Thurs.2-Sat.4

Harriet Lieder, a chanteuse, and says *Variety*, (the "Bible of Show-Biz"): "hard-driving...quietly effective...seems to appeal mostly to the denizens of Bloomington's...unique and exciting." Sounds good, if a little disappointed, to us.

Fri.3

Ron Carter/Elis Marsalis/Marvin Smith & The Jazz Couriers, C.A.C., 8 p.m. 523-1216.

Tues.7

Madonna, and not the Alba or the Small Cowper ones, either. UNO Lakefront Arena, tickets from Ticketmaster.

Wed.8

Al Jarreau, perhaps the only person who looks like he's remotely enjoying himself on the *We Are The World* video, but then he always does. UNO Lakefront Arena, tickets from Ticketmaster.

Fri.10, Sun.12

Dance, Music and Arts Collaboration, Jesuit High School Auditorium, Banks St. at Carrollton; 488-9668.

Sat.11

Brian Adams, UNO Lakefront Arena, tickets from Ticketmaster.

Sun.12

Joan Armatrading, Saenger Theatre and tentative so don't count your chickens, etc. Check with Ticketmaster.

Wed.22

The Blasters, Jimmy's.

Fri.31

Bronski Beat, Saenger. Tickets from Ticketmaster.

Mon., June 3

Frankie Goes To Hollywood, Saenger. Tickets from Ticketmaster.

SYMPHONY

Sun. Apr. 28

New Orleans Symphony Chorus and Youth Chorus and the New Orleans Children's Chorus, Grace Episcopal Church, 3700 Canal St., 4 p.m.; works by Bach, Josquin Des Pres, Le Jeune, Dawson and Brahms.

Tues.7-Thurs.9

Philippe Entremont and the New Orleans Philharmonic Chorus; works by Copeland, Manuel De Falla, Prokofiev.

Information in Wavelength's calendar is published FREE. Listings deadline for May is Monday, April 15. Send all information to P.O. Box 15667, New Orleans, LA 70175.



He plays the flugelhorn and he arranged for Chris Connor, and what else do you need to know? Maynard Ferguson at Storyville, Mon.29.

Tues.14-Thurs.16

Entremont conducting and as piano soloist; works by Beethoven, Tchaikovsky, Lambro.

► Tickets for Orpheum subscription concerts are available through the Orpheum's box office (525-0500) and TicketMaster outlets.

VIDEO

Music City, Cable Channel 2, Wednesdays at 6:30, Fridays at 8, Mondays at 10:30. Week of the 1st: The Best of New Orleans Gospel, Part V, with the Zion Harmonizers. Watch EPG for summer listings.

Jazz Fest According to Chappy Hardy, which just goes to show you don't know who to believe these days; on Sat.4 at 6 p.m. and at midnight after SNL on Channel 6.

NOVAC, 2010 Magazine, 524-8626, offers continuing programs and classes in editing, camera operation, etc. Call for information.

RANDOM DIVERSIONS

National Library Week Photo Contest, "A City of Readers" is the theme and the deadline for entries is Fri.31. Any photo that promotes-encourages-depicts-encouragingly reading and learning through the public library is eligible for consideration. Contact Jan Butler, contest coordinator, 596-2596.

Friday 17-Sunday 19

6th Annual Lake Pontchartrain Festival, in West End Park, all day each day: sailing regatta, jet ski races, windsurfing, a beauty contest, a sandcastle building castle, and such esoteric delights as a Macho Man Contest, a Sensuous Banana Eating Contest, a Wet T-Shirt Contest, a Bikini Contest, a Best Tan Contest, and a Beer Drinking Contest...and that's only what we can print. The New Orleans Angels will be wafting about, and there will be music at Augie del Lago's—Penny Lane and Ivy on Friday, Penny Lane, Ivy, Victrix and the Beatnix on Sunday.

FESTIVALS

Ending Sun.5

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Fri.3-Sun.5

Louisiana Praline Festival, St. Gregory Church, Houma. Information: POB 1066, Houma, 70361.

LSU Spring All-Arabian Horse Show. Information: PO Drawer H, University Station, Baton Rouge 70893; (504) 383-1404.

Sat.4

Southeast Louisiana Dairy Festival, campus of Southeastern La. University, Hammond 70401; (504)345-1524.

Sat.4-Sun.5

American Rose Center Festival, Jefferson-Paige Rd. Information: POB 30000, Shreveport 71130; (318) 938-5402.

Tomato Festival, down in Chalmette where they ripen on the vine. Information: 2320 Paris Road, Chalmette 70043; (504) 271-3441.

Sun.7

Bayou Vermillion Spring Flotilla, in which large and small craft parade down the bayou with music and other activities. Reservations to ride the *Vermillion Queen* at (318) 232-2386.

Sat.11

Coushatta Lignite Festival. Information: POB 333, Coushatta 71019; (318) 932-4894.

Sat. 11, 18, 25 and

Sun. 12, 19, 26

Rivertown Marketplace, Kenner, Williams Blvd. at 4th Street. Arts and crafts—everything from handmade dulcimers to brass and copper fountains. Information: Cindy at Sunrise Artists Fnd. (504) 467-1131.

Fri.17-Sun.19

Cajun Country Outdoor Opry, and no, they're not doing Wolf-Ferrari's *Secret of Suzanne* or Rossini's *The Siege of Corinth* this year; Grand Bois Park, Houma. Information: 1221 Schley St., Houma 70360; (504) 872-0297.

Sat.18-Sun.19

LSU Paint Horse Show, for those who always wondered precisely what was meant in the poignant old cowboy song, "Goodbye, old paint, I'm leavin' Cheyenne," now you know. Information: PO Drawer H, Universi-

ty Station, Baton Rouge 70893; (504) 383-1404.

Fri.24-Sun.26

Country on the Bayou Festival, Des Allemands. Information: POB 298, Des Allemands 70030; (504) 758-7853.

Five Lakes Blue Grass Festival. Information: POB 85, Bush 70431; (504) 886-3675.

Sawmill Days. Information: POB 148, Fisher 71426; (318) 256-2913.

Toledo Bend Trash Festival, something eminently worth celebrating and my hat's off to this community for doing it. Information: Route 1, Box 390, Anacoco 71403; (318) 286-5565.

Sat.25-Sun.26

Festforall '85. Information: 427 Laurel St., Baton Rouge 70801; (504) 344-8558.

Fri.31-June 2

Kenner Okra Festival, a salute to that most viscous of vegetables brought to this country, Legend tells us, by African slaves in their hair, because of their fear that this strange new world would have nothing fit to eat in it. Fri.-Sun.: Amusement Rides and Games. Sat. and Sun.: Arts and crafts, food, drinks, entertainment, a Ms. Okra and Okra Sunshine Baby Contest, more...at Williams Blvd. and Third Street.

Fri.31-June 1

Corney Creek Festival and Arts and Crafts Governor's Cup Races. Information: POB 408, Bernice 71227; (318) 368-9014 or 285-7398.

Date TBA

Louisiana Pine Tree Festival, Walker High School. Information: POB 387, Walker 70785; (504) 665-2342.

LIVE MUSIC

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Artist Cafe, 608 Iberville, 523-9358. The ambience of the folk clubs of yesteryear on the site of the legendary Gene's Hideaway. Mon., Wed., Sat. evenings. The Slewfoot Blues Band. Tues., Thurs., Sun. evenings: Harmony River. Fridays: Tabula Rasa, jazz mixed with epistemology, or so it sounds to us.

Bayards Jazz Alley, 701 Bourbon, 524-9200. Thurs.-Sun.: chanteuse Banu Gibson.

Blue Room, in the Fairmont Hotel, 529-7111. Dancing, dining, *chic* and *eclat*. Through April 30: Toni Tenille, recently following in the springator steps of Linda Ronstadt in re-embracing jazz standards and torch standards of the past. Wed.1 through

Tues.7: the luscious survivor of the *cuchifrito* circuit, Angela Bofill. Wed.8 through

Thurs.21: the multitalented Robert Guillaume so if you loved him on *Soap* and *Benson*, don't miss him here. From Wed.22: jovial jive

monarch Cab Calloway and his daughter Chris, with songs set in opium dens, lotus-

lands and citadels of hot-cha. Reservations. **Bonaparte's Retreat**, 1007 Decatur, 561-9473. Music changes daily—walk by and check.

Brew House, Jackson Brewery, Decatur St., 525-9842. Through the month: Barry Wratten playing during jazz brunch, Saturdays from noon until 6 and on Sundays from 11 until 5.

Cajun Country, 327 Bourbon, 523-8630. Thursday through Sunday, the Gela Kaye Band at 8; Mondays through Wednesdays, Mike Cascio.

Cosmo's, 1201 Burgundy, 561-9018. Progressive jazz on Sundays; call for information.

Dream Palace, 534 Frenchmen, 943-6860. Fri.3: Marcia Ball. Sat.4: The Radiators. Fri.10: Woodenhead with Glenn Phillips. Call the club for the balance of the month's listings.

Fairmont Court, in the Fairmont Hotel, 529-7111. Tuesdays-Saturdays: Judy Dug-

The Navy
Tilden-Poley, 4175
Aug 4 through Sept. 6: a group of
ists who have exhibited this past season
Martin Delabano, Adele Goodine, Shirley
Rabe Masnier, Gary Panter.

CINEMA

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895-3196. Tues. 7. Rider on the Rain—you'd
never know, but now you do, that this film
a confusing psycho-killer-on-the-loose and
pretty young wife with husband-out-of-town
in-remote-house job slacker directed by
Rene Clement, was the film That Put
Charles Bronson Over. One of the mys-
teries of mass-audience taste, the hand-
some Gabrielle Tinti appears as the hus-
band. Wed. 8. Suzanne Simonin. La
Religieuse de Diderot, Jacques Rivette's
semi-sublime version of the Di-
novelette about various forms of un-
convent life inflicted upon a young w-
with no vocation (a common practice
ing the "glorious" reign of the Sun Ki-
of W.H. Lewis. The Splendid Century
ling details, and name-naming) in its
ascetic purity of filming it resembles the
great Philippe de Champaigne pictures of
18th Century religious. Anna Karina is the
Suzanne, the eternally lovely
appears as a good time

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- ☐ No. 3. The Cold, Tony Dagradi, WWOZ, George Porter & Joy-ride, Patrice Fisher
- ☐ No. 7. Neville Brothers, Walter Washington, Dave Bartholomew, Roy Brown, New Leviathan, Ron Cuccia
- ☐ No. 10. Roy Brown, Larry Williams, James Rivers, Larry the Punk, Musicians' Union, Beach Music
- ☐ No. 11. R'n'R Special Section, King Floyd, Festivals Acadiens, Lois Dejean, Peter Tosh
- ☐ No. 12. George Finola, Danny Barker, Frankie Ford, Lenny Zenith, Irving McLean, Dr. John's "Morgus"
- ☐ No. 14. Mr. Google Eyes, Henry Butler, Chief Pete of the Black Eagles, the AFO Story, New Orleans Band Guide
- ☐ No. 16. Al Johnson, Bourne, Marching Bands, the state of rock in New Orleans, Jonkonnu Festivals, Blue Vipers
- ☐ No. 18. Baton Rouge Bluesmen, Earl King, Bob Tannen, Luther Kent, Rockabilly, Roulette, Lazy Lester
- ☐ No. 20. Texas Bands, Bo Diddley, the Aubry Twins, Mason Ruffner, Mathilda Jones, Red Beans and Rice Revue
- ☐ No. 22. Lee Dorsey, Cousin Joe, Earl Palmer, the Tipitina's Story, Sexdog, the Valiants, Zebra
- ☐ No. 23. Zachary Richard, Floyd Soileau, Boogie Bill Webb, Festivals Acadiens, Storyville Stompers
- ☐ No. 24. George Schmidt, Slim's Y Ki Ki, Ellis Marsalis, the Models, Allegra
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- ☐ No. 33. Lee Allen, Earl Stanley, Gulf Shores, Blasters
- ☐ No. 35. Ivan Neville, Lenny Zenith, Festivals Acadiens, Aztec Camera
- ☐ No. 37. Vance DeGeneres, Juke Joints, Dr. Daddy-O, Charles Blank, Hungry Williams
- ☐ No. 38. Mint Condition Jazz, N.O. Christmas Records, Guitar Slim, Bernadette Karrigan, James Booker, Steve Masakowski
- ☐ No. 39. World's Fair, Shirley Goodman, Ellis Marsalis, Spirit World
- ☐ No. 40. Women in Music in N.O. and their Family Tree, Marcia Ball, Wynton Marsalis, Band Guide 1984
- ☐ No. 41. Making Mardi Gras, Mardi Gras Records, the Case Against Carnival, N.O. Music in Film, Sugar Boy Crawford

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gan on the piano bench from 9 until 1. Pat Mitchell at the same hours Sundays and Mondays and during the week between 5 and 7.

Famous Door, 522 Bourbon, 522-7626. Monday and Tuesday, Thursday and Friday, Thomas Jefferson and his Creole Jazz Band from 8; Wednesdays, Saturdays and Sundays, Mike Cascio from 8.

Feelings, 2600 Chartres, 945-2222. Thursdays and Fridays, Kenny Ard. Saturdays: Harry Mayronne. Mondays-Wednesdays: Phil Kaplan.

544 Club, 544 Bourbon, 523-8611. Wednesday through Saturdays, Gary Brown and Feelings. CMS from 9 to 9 Fridays and Saturdays and from 9 to 3 other evenings.

Pete Fountain's, in the Hilton, 523-4374. Pete Fountain and his band at 10 nightly; one

show only, reservations.

Gazebo, 1018 Decatur, 522-0862. The Pfister Sisters putting the sins (of commission, not omission) into syncopation, accompanied by the dapper Amasa Miller, 11 to 1 on Saturdays and Sundays. After that, alfresco ragtime piano, and each day noon until 4.

Hyatt Hotel, 561-1234. Sundays, 10 a.m.-2 p.m., Chuck Credo and the Basin Street Six in the Courtyard Restaurant. Fridays, 4-8 p.m. in the Mint Julep Lounge, Bobby Cure and the Summertime Blues—drink discounts for those wearing Queen Helene Mint Julep Masque, probably.

Landmark Hotel, 541 Bourbon, 524-7611. Every night save the sabbath, ELS and the Aubry Twins alternate. Thurs.2: A jazz party beginning at 1 p.m., followed by a jam by all those surviving the festivities.

Maison Bourbon, 641 Bourbon, 522-8818. Dixieland and traditional New Orleans jazz every night until 12:15.

Marriott Hotel, Canal Street, 581-1000. Jorge Mabarar from 8 in the River View.

Mahogany Hall, 309 Bourbon, 525-5595. Mon.-Sat.: Mahogany Hall Jazz Band, 8-11. Fri, Sat., Mon., 9-2: Mary Mayo. Sun. 7-11: Chris Burke and his New Orleans Jazz Band with Lloyd Washington.

Maxwell's, 400 Burgundy, 522-0879. Call for listings.

Old Absinthe House, 400 Bourbon. Wednesdays through Sundays, Bryan Lee and the Jumpstreet Five. Mondays and Tuesdays, also Saturday and Sunday afternoons, Mason Ruffner and the Blues Rockers.

Old Opera House, 601 Bourbon, 522-3265. Sundays-Fridays, 4:45-8:30, Kathy Lucas and the Loose Band. Mondays-Wednesdays: Chocolate Milk. Thursdays-Sundays: E.L.S.

Pete's Pub, in the Hotel Intercontinental, 525-5566. Edward Frank, Monday-Friday, 5 to 7.

Preservation Hall, 726 St. Peter, 523-8939. Sundays: Harold Dejan and the

Olympia Brass Band. Mondays and Thursdays: Kid Thomas Valentine. Tuesdays and Fridays: Kid Sheik Colar. Wednesdays and Saturdays: The Humphrey Brothers.

Royal Sonesta Hotel, 300 Bourbon, 586-0300. Call for listings.

Ryan's 500 Club, 441 Bourbon, 525-7269. From 9, Mondays-Saturdays, the Celtic Folk Singers.

Seaport Cafe and Bar, 424 Bourbon, 568-0981. Wednesdays-Saturdays, from 9, Sundays from 2-6, Sally Townes.

711 Club, 711 Bourbon, 525-8379. Tuesdays through Saturdays, Randy Hebert. Thursdays through Mondays, Al Broussard.

Snug Harbor, 626 Frenchmen, 949-0696. Jazz of every conceivable variety, to begin with. Every Sunday: Ellis Marsalis and Lady BJ. Thurs. Apr.25: Tony DaGradi and Astral Project. Fri.26: David, Rozlyn and Arlee Leonard, followed by Wayne Bennett with Mighty Sam McClain. Sat.27: Johnny Adams, Germaine Bazzle, and the Ellis Marsalis Ensemble. Mon.29: Snooks Eaglin. Tues.30: The Jazz Couriers. Wed.1: Rock-a-boogie Revue with Mitch Woods and the Pfister Sisters, and be there or be trapezohedral as they used to say in my youth. Thurs.2: Rafael Cruz Quartet. Fri.3: James Moore's Urbanites. Sat.4: The Dirty Dozen Brass Band. Mon.8: Walter Washington and Johnny Adams. Thurs.9: The Ray Bonneville Blues Band. Fri.10: TBA. Sat.11: The Pfister Sisters in their When-It's-Maytime-In-Marigny revue, with Amasa Miller at the ivories. Mon.13: Al Farrell's Trio. Thurs.16: J.D. and the Jammers. Fri.17: The Ray Bonneville Blues Band. Sat.18: TBA. Mon.20: TBA. Thurs.23: The Ray Bonneville Blues Band. Fri.24: The Rafael Cruz Quintet. Sat.25: TBA. Mon.27: Snooks Eaglin. Thurs.30: Snakebite and the Cottonmouths, with antivenin frappes for those asking for them. Fri.31: TBA.

Storyville Club, 1100 Decatur, 525-8199. Mon. Apr.29: the ever-majestic Odetta (who I wish would once work into one of her local sets her version of Ma Rainey's "Black Eye Blues," or the same lady's "Yonder Comes



DIANA ROSENBERG

..... are but one of the myriad enticements of Ramsey McLean and the Survivors, Sat.27 in the Festival Tent at the Fair Grounds from 2:15 to 3:15.

The Blues," both of which she does with a perfection that's classical, Jack), at 9. Sun.5: Luther "Guitar Junior" Johnson at 9. Fri.10: Maynard Ferguson (the man who turned big noise into a big science more than two decades ago) at 10. Wed.22: Gatemouth Brown and Vassar Clements in a selection of violin duets by Brahms, Schubert, Weber and Charles Ives, at 10. Wed.29: John Hammond (whose face is one of the great triumphs of natural plane geometry) at 10. Roomful of Blues coming, they tell us.

Town Hall, North Rampart at St. Peter, 581-9705. Thurs.2 through Sat.4 at 9, certified-torch-carrier and *boite* diva Harriet



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THURSDAY	FRIDAY	SATURDAY	SUNDAY
2 TBA	3 METROGNOMES STRAIGHT AHEAD	4 METROGNOMES STRAIGHT AHEAD	5 METROGNOMES STRAIGHT AHEAD
9 13th FLOOR	10 PERFECT STRANGERS STRAIGHT AHEAD	11 PERFECT STRANGERS STRAIGHT AHEAD	12 PERFECT STRANGERS STRAIGHT AHEAD
16 GENERIC	17 PENNY LANE IVY	18 PENNY LANE IVY	19 PENNY LANE IVY
23 13th FLOOR	24 KEYSTONE RETURNS TO AUGIE'S/IVY	25 GENERIC IVY	26 KEYSTONE GENERIC BON VOYAGE TO L.A./IVY
30 TBA	31 CLIQUE	EVERY TUESDAY IS NEW BAND NIGHT!	

Leider. Fri.10 through Sun.12: impressionist (thank heavens he's not an Analytical Cubist or Pointillist) Allen Lazito (from the Provincetown-Key West circuit—which come to think of it, is quite a parabola). Check with the club for the balance of the month's dates.

The Veranda, in the Intercontinental Hotel, 525-5566. Sundays, 11 to 2:30 in the afternoon, the Leroy Jones Trio (my co-Listings-Editor has here made an unprintable remark about Mr. Jones' pulchritude which makes me wonder since I thought she was never up before 3:30 p.m., especially on Sundays...)

► LAKEFRONT

Augie's Delago, West End Park. Rock and roll of various sorts. Wednesdays: Fifties-Sixties show by Tricks (also ladies' night.) Saturdays and Sundays, afternoon: Victrola and Beatnix on the Beach Stage from 3. Tuesdays: Audition Night. Thurs.2: TBA. Fri.3-Sun.5: Metrognomes. Thurs.9: 13th Floor. Fri.10-Sun.12: Perfect Strangers. Thurs.16: Generics. Fri.17-Sun.19: 6th Annual Lake Pontchartrain Festival (see Random Diversions). Thurs.23: 13th Floor. Fri.24: Keystone. Sat.25: Generics. Sun.26: Keystone and Generics. Thurs.30: TBA. Fri.31: Clique. *Upstairs:* Fri.3-Sun.5: Straight Ahead. Fri.10-Sun.12: Straight Ahead. Fri.17-Sun.19: Ivy. Fri.24-Sun.26: Ivy.

Nexus, 6200 Elysian Fields, 288-3440. Call for listings.

Privateers, 6207 Franklin Ave., 288-5550. New music. Sat.4: Generics. Sat.11: Moon Tan. Sat.18: Final Academy. Sat.25: 13th Floor.

► METAIRIE

Chances, 2301 Causeway Blvd., 834-3105. Bands every Saturday. Call for May listings.

Landmark Hotel, 2601 Severn Ave., 888-9500. The final Sunday of each month sees a New Orleans Jazz Club Jam Session

on the premises.

McAllister's, 3619 Fat City Avenue, 456-1525. Live heavy metal music Tuesdays. Call for listings.

► MID-CITY

Cappe, 111 N. Carrollton, 484-6554. New music. Sat.4: The Models. Sat.11: The Look. Sat.18: Armed Forces Day. Sat.25: Uncle Stan and Auntie Vera.

Chinatown, 1717 Canal St., 525-7937. Saturdays: Vietnamese music from 9. Other



"Like a wurr-gennn," as Udo Kier might have said in the Warhol 'Dracula': Madonna, at the UNO Lakelront Arena, Tues.7.

nights: Voi nhung chuong trinh dac sac do cac nghe si thoi danh tu San Francisco, Los Angeles, Las Vegas, Houston...ve trinh dien. Voi cac loai thuc pham kho dac sac. Co ban va cho muon bang nhac, video tape, cassette.

Dorothy's Medallion, 3232 Orleans. R & B. Fridays and Saturdays, Johnny Adams and Walter Washington 'with the House Band.

Ike's Place, 1710 N. Broad, 944-9337. R & B. Sundays: Chuck Jacobsen and the Wagon Train Band.

Parkview Tavern, 910 N. Carrollton, 482-2680. Call for listings.

► N.O. EAST

Beau Geste, 7011 Read Blvd., 242-9710. Fridays and Saturdays, 10-3, Billy Bell and the Dominoes.

The Club, 1701 St. Bernard, 947-9334. Jazz workshops every Sunday from 7-11.

► UPTOWN

Benny's, Valence at Camp. Live—but nonspecific—music on Mondays.

Carrollton Station, 8140 Willow, 865-9190. Mostly blues. Fri.3: Jumping Johnny (maybe a relative of Jumping Jimmy, the record-store-tycoon?). Sat.11: Mason Ruffner. Sat.18: Jumping Johnny. Sat.25: Woodenhead.

Caronna's Bar, 2032 Magazine, 523-8527. Fri.3 at 8, The Pfister Sisters with Amasa Miller at the hammerklavier, ask such musical questions as Will You Love Me In May As You Did In December and Can I Get A Witness? The ever-lovely Bill Cooney, inspiration for the Dorothy Lamour song hit, "Lovely Lu-A-Wana Lady," warbled in (wouldn't you know?) *The Greatest Show On Earth*, is your host.

Glass House, 2519 South Saratoga, 895-9279. Mondays: the Dirty Dozen Brass Band. **Jimmy's**, 8200 Willow, 866-9549. Fri.

Apr.26: Woodenhead. Sat. Apr.27: Radiators. Wed.1: Candy, subjects of the Terry Southern-Mason Hoffman underground best-seller, and Uncle Stan and Auntie Vera. Thurs.2: Johnny Reno and his Sax Maniacs, and the J. Monque'D Blues Band. Fri.3: Radiators. Sat.4: The Mistreaters and the Fabulous Thunderbirds. Sun.5: Candy and Multiple Places (a 6 p.m. kiddie matinee for all ages). Thurs.7: The Mistreaters and Candy. Wed.8: Candy and Force of Habit (apropos that duo, one might echo Marlene Dietrich's greeting to Orson Welles in *A Touch of Evil*, "Honey, you've been eating too much candy...") Thurs.9: Candy and Multiple Places. Fri.10: Woodenhead. Sat.11: Candy and the Models. Sun.12: the same two groups but again at 6 p.m. open to all. Wed.15: The Continental Drifters. Thurs.16: Final Academy. Fri.17: Radiators. Sat.18: Lenny Zenith and Pop Combo. Wed.22: The Blasters. Thurs.23: TBA. Fri.24: The Cold. Sat.25: TBA. Fri.31: Uncle Stan and Auntie Vera.

Maple Leaf Bar, 8315 Oak, 866-9359. Sundays: The Wabash Company. Wednesdays: J. Monque'D. Thursdays: Bourre. Sat.27: Beausoleil and a book-signing party for Ann Savoy, celebrating the publication of her book, *Cajun Music—A Reflection of Its People*. Mon.29: Blue Monday with J. Monque'D. Tues.30: L'il Queenie and the Boys of Joy (if you expect the parenthetical remark I think you're expecting, forget it). Wed.1: The Radiators. Fri.3: Fernest Arceneaux and the Thunders. Sat.4: Marcia Ball. Fri.10: Radiators. Sat.11: L'il Queenie and the Boys of Joy. Fri.17: Java. Sat.18: Beausoleil. Thurs.21: David Doucet. Sat.25: Dewey Balfa et Ses Amis Acadiens. Fri.31: Rockin' Dopsie.

Penny Post, 5110 Danneel. Sundays: always open mike. Check the board for the lineup as you go in.

Pontchartrain Hotel, Bayou Bar, 2031 St. Charles Ave., 524-0581. Bruce Versen from 5 until 9 during the week, save Saturdays

Maple Leaf Bar

SPECIAL ATTRACTIONS

Friday (10)
RADIATORS
Saturday (11)
LIL QUEENIE & THE BOYS OF JOY
Friday (17)
JAVA
Saturday (18)
BEAUSOLEIL
Tuesday (21)
DAVID DOUCET
Friday (24)
RADIATORS
Saturday (25)
DEWEY BALFA
ES SES AMIS ACADIENS
Friday (31)
ROCKIN' DOPSIE

Jazz Festival Schedule

Friday, April 26—EXUMA

Saturday, April 27—Beausoleil

(Book signing party for Ann Savoy, 8 p.m. *Cajun Music—A Reflection of Its People*)

Sunday, April 28—Wabash Co.

Monday, April 29—Blue Monday

w/J Monque d

Tuesday, April 30—Lil Queenie & The Boys of Joy

Wednesday, May 1—Radiators

Thursday, May 2—Bourre Cajun Band

Friday, May 3—Fernest Arceneaux & The Thunders (zydeco)

Saturday, May 4—Marcia Ball

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Sundays (5, 12, 19, 26)—Wabash Co.

Wednesdays (8, 15, 22, 29)—J Monque d'

Thursdays—Bourre

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26th, Friday

RADIATORS

27th, Saturday

MAY

**CANDY AND
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1st, Wednesday



**JOHNNY RENO &
SAX MANIACS**
J. MONQUE'D BLUES BAND
2nd, Thursday
RADIATORS
3rd, Friday



**FABULOUS THUNDERBIRDS
& MISTREATERS**
4th, Saturday
CANDY & MULTIPLE PLACES
(6 p.m. matinee all ages)
5th, Sunday

MISTREATERS & CANDY

7th, Tuesday

CANDY & FORCE OF HABIT

8th, Wednesday

CANDY & MULTIPLE PLACES

9th, Thursday

WOODENHEAD

10th, Friday

CANDY & THE MODELS

11th, Saturday

CANDY & THE MODELS

(6 p.m. matinee all ages)

12th, Sunday

THE CONTINENTAL DRIFTERS

15th, Wednesday

FINAL ACADEMY

16th, Thursday

RADIATORS

17th, Friday

POP COMBO

18th, Saturday



THE BLASTERS

22nd, Wednesday

TBA

23rd, Thursday

JOE 'KING' CARRASCO

24th, Friday

THE COLD

25th, Saturday

UNCLE STAN & AUNTIE VERA

31st, Friday

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and Sundays. Michael Neal takes over post-cocktail and post-prandial duties and plays as late as 1 a.m. on Saturdays.

Tyler's, 5234 Magazine, 891-4989. Modern jazz. Mondays: the Mike Peller Trio. Tuesdays and Thursdays: Leslie Smith and Co. Wednesdays: Ellis Marsalis and Germaine Bazzie. Fridays and Saturdays: James Rivers. Sundays: Willie Tee.

► WEST BANK

Bronco's, 1409 Romain, Gretna, 368-

1000. Mondays, Wednesdays, Fridays, Saturdays: Mississippi South.

1801 Club, 1801 Stumpf Blvd., 367-9670. Wednesdays through Saturdays: Janet Lynn and YaYa.

El Rincon de la Vieja Guardia, 2105 Hancock, Gretna, 367-0733. Fridays and Saturdays from 10, Ritmo Caribeno. Sunday afternoons: Las Dos Rancheras, with Wavelength's own Carlos Boll on gourds and Swanee whistle and Patsy "Que Muneca!" Rico on scratchbox, fuzzbox and toenail clippers, in their Siempre-En-Domingo Salutes to Augustin Lara and Libertad Lamarque.

Fat Cats, 505 Gretna Blvd., Gretna, 362-0598. Call for listings.

Wesley's, 1610 Belle Chasse Hwy., 361-7902. Tuesdays-Saturdays, Firewater until 1 a.m. during the week and as late as 2:30 on the weekends.

CINEMA

Loyola's Film Buffs Institute, 895-3196. Mon.6: *Amarcord*, Fellini's distended but mostly entertaining meditations on his youth—family quarrels, Fascist rallies, mad uncles and female tobaccoists with chee-chees the size of pumpkins—there are some great moments buried in all the incoherence: the peacock's appearance in the snow, the whores riding through town on a humid Saturday night to the accompaniment of *Stormy Weather* on the soundtrack (a song Fellini apparently loves, and good for him!); with Bruno Zanin, Maglai Noel. Thurs.6: *Number 17*, a 1932 Hitchcock B-movie and a mess: the final bus chase isn't bad but the interminably stagey entrances and exits in the deserted house in the beginning are soporific. Tues.18: *Le Sang d'une Poete*, Cocteau's famous, somewhat overrated allegory of celebrity and mythopoeia is worth seeing for such minor figures as Lee Miller with her face all painted with orbs on her eyelids and Barbette, the famous drag aerialiste of the period, impersonating the Vicomtesse de Noailles; the film takes place in the time it takes a demolished factory tower (right out of *di Chirico*!) to hit the ground. Thurs.20: *Foreign Correspondent*, with its famous Edward-R. Murrow-inspired "The lights are going out in Europe!" ending, and the equally famous scenes of the windmills (in one of which poor Albert Bassermann is being held captive) turning the wrong way, and the assassination in the rain with the sea of umbrellas and the killer using a weapon concealed in one of those huge old box cameras, is not major Hitchcock, but plea-

sant; Laraine Day could cheer any grouch and it is nice to see the normally soddily jovial Edmund Gwenn as a falsely hearty Cockney hit man. Films are shown in Bobet Hall, on the third floor, at 7:30; admission by season subscription (\$15) or \$1.50 at the door.

Prytania, 5339 Prytania, 895-4513. Through Thurs.16: *Paris, Texas*, Wim Wenders' much acclaimed film about Harry Dean Stanton's stonefaced search for his wife, his child, the lost beauty of the past; from a script by Sam Shepard (a caveat to some). With Nastassja Kinski, Dean Stockwell, Aurore Clement, music by Ry Cooder. Fri.17 and Sat.18: *The Man Who Fell To Earth*, Nicolas Roeg's sinister-lovely film of cosmic disenchantment about an alien searching for water for his dying planet who instead finds corruption, deception and exploitation; a bit confusing, but with a great musical score and wonderful curtain line. Bowie has never been better; with Rip Torn, Candy Clark, Bernie Casey, Buck Henry, all of whom have been better; and *The Hunger*, a ghastly bit of gory chi-chi about an agelessly beautiful vampirella (Catherine Deneuve, natch) and her faithful attendant (David Bowie, quite good but he disappears after about twenty or thirty minutes) who debauch Susan Sarandon to not much purpose. Wed.22 and Thurs.23: *L'Enfant Sauvage*, this 1970 film based on the diaries of Dr. Jean-Paul Itard about the Wolf Boy of Aveyron is one of Truffaut's finest in its linear clarity of narrative allied with the lushness of the design and look of the film. Truffaut himself plays the 18th Century Rationalist who, after all, fails; one of the only Truffaut films that might be called majestic. Fri.24 through Thurs.30: *The Hidden Fortress*, Kurosawa's 1958 samurai drama which inspired *Star Wars* (but don't let that stop you from seeing it), seen in its long version for the first time; with of course, the irreplaceable Toshiro Mifune.

UNO. In the Commons, Bienville Hall. Thurs.2 and Fri.3: *Splash*, about a mermaid

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which some people think are manatees, but not when Darryl Hannah is the one in the fishtail; John Candy and Eugene Levy are in this too. By admission.

ART

A Gallery for Fine Photography, 5432 Magazine, 891-1002. Through June 20; color photos and recent works by Eve Sonnenman.

Aaron-Hastings Gallery, 3814 Magazine, 891-4665. From Sat.4: work by Joyce Mayer and Craig Berthold. From Sat.25: work by Skip Kobbeman and John O'Brien.

Academy Gallery, 5256 Magazine, 899-8111. Sat.4 through Thurs.16: paintings and drawings by Jane Kamine. Sat.18 through Thurs.30: the annual Student Exhibition.

Arthur Roger, 3005 Magazine, 895-5287. Sat.4 through Wed.29: paintings by Elemore Morgan.

Arts Council, 522-ARTS: a telephone number which dispenses information about local art events of some currency.

Blenville Gallery, 1800 Hastings Place, 523-5889. Call the gallery for information.

Contemporary Arts Center, 900 Camp, 523-1216. Sat.11 at 8, Canal Place: the C.A.C. celebrates its eighth year with an exhibition of sculpture, installations and performance pieces, with music by the Ellis Marsalis Quartet and the Contemporary Arts Ensemble. Members only, but you can join at the door. From Sat.25: State of the Arts: Alabama, an exhibition of work by artists from that state; sculptures by Donald Lipski. Sat.25 and Sun.26: Glassworks, an exhibit of the Glass Art Society.

Davis Gallery, 3964 Magazine, 897-0780. Through the month: the art of Ghana.

DeVillie Gallery, 132 Carondelet, 522-2363. Call for information.

Duplantier Gallery, 818 Baronne, 524-1071. From Sat.4: a group show of artists from Shreveport.

Galerie Simone Stern, 518 Julia,



The Blasters, in concert at Jimmy's, Wed.22.

529-1118. Call for information.

Gasper Folk Art Gallery, 831 St. Peter St., 524-9373. A group show of gallery artists.

Historic New Orleans Collection, 525 Royal. Continuing: the exhibit of Boyd Cruse's *Louisiana Alphabet*, accompanied by a selection of related paraphernalia.

Italian American Renaissance Foundation Museum and Library, 537 S. Peters, 522-7294. The museum contains most of the exhibit from the Italian Village at the LWE; the library contains, among much else, Giovanni Schiavo's large collection on Italians and their history.

Longue Vue, 7 Bamboo Road, 488-5488. Call for information.

Louisiana State Museum, on Jackson Square and elsewhere. In the Presbytere's clothing gallery, *Intimately Revealing*, underclothes from the Victorian and Edwardian periods; through the end of July. Also, on the Presbytere's second floor, Mike Smith's *Spirit World*. Through June 2, *Chinese Traditional Painting 1886-1966: Five Modern Masters*, an important exhibition of Chinese work outside the socialist-realist style that has dominated that country's art for the past four decades or so, and including 100 hanging scrolls. Continuing in the U.S. Mint: Mardi Gras in New Orleans and New Orleans Jazz, two large and self-explanatory exhibits.

Mario Villa Gallery, 3908 Magazine, 895-8731. Call for information.

New Orleans Museum of Art, City Park, 488-2631. Through Sun.12: Porcelain de Paris. Through July 7: a memorial tribute to the late Clarence John Laughlin, consisting of eighteen portraits of him from his own collection; also, several important photographic exhibits: *Ilse Bing: Three Decades of Photography*; *The Photography of Imogen Cunningham: A Centennial Selection* (did you know that Imogen Cunningham took some movie star portraits in Hollywood for *Vanity Fair* during the early Thirties that are remarkable for their freedom from posturing, makeup, light-bars, etc. and are among the few such documents of Hollywood that let us know what those people Really Looked Like? well, she did); *Aaron Siskind: Fifty Years* (Siskind's pictures of Harlem life rival those of the black studio photographer James Van Der Zee in being more natural, less self-conscious). Through Aug.11: 19th Century Decorative Techniques in Glass. On extended loan: The 1938 Eucharistic Conference Monstrance, a stupefying piece of work indeed. Group tours for the deaf the fourth Sunday of every month.

Newcomb College Art Gallery, Tulane campus. Mon.6 through Sat.11: An exhibition of senior work.

Posselt-Baker Gallery, 822 St. Peter, 524-7252. Call for information.

Tahr Gallery, 823 Chartres, 525-3095. Call for information.

Tilden-Foley, 4119 Magazine, 897-5300. Call for information.

UNO Fine Arts Gallery, 286-6493. Through Thurs.16: sculptures by Barbara Boat-Bush.

THEATRE

Bonaparte's Dinner Theatre, in the Quality Inn, 3900 Tulane Ave., 486-0625. Through Sat.4: Nick Hall's *Broken Up*. From Thurs.16: *Blithe Spirit*, Noel Coward's farce about spiritism and ectoplasmic intervention in daily life (or what passed for it in Cowardland), involving a skeptical writer, Charles Condomine, his present wife, Ruth, his deceased wife, Elvira, and an old duck of a medium named Madame Arcati. Call for times, etc.

C.A.C., 900 Camp, 523-1216. Thurs.16 through June 2: *Agnes of God*, about a nun who kills her baby and a psychiatrist who wants to find out why and a Mother Superior who wants to prevent the psychiatrist finding out why.

Minacapelli's Dinner Theatre, 7901 S. Claiborne, 888-7000. Through May: *The Tender Trap*—the movie of which with Frank Sinatra I remember from my infancy—with Saint Morton Anderson and Bob Krieger.

Players Dinner Theatre, 1221 Airline Highway, 835-9057. Call for information.

Rose Dinner Theatre, 201 Robert St., Gretna, 367-5400. Fri.3 through June 9: *No Sex Please, We're British*, which is surely one of the great titles, no matter how grim the farce itself is—the English have a knack for disguising things with wonderful names: just look at their foods—bangers, bubble-and-squeak, raspberry fool, etc.

Town Hall, 642 North Rampart (street of the stars), 581-9605. Call for information.

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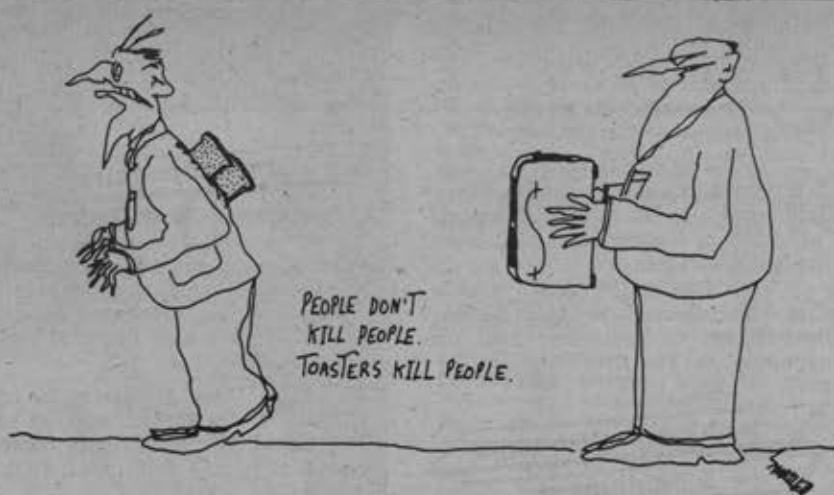
First, the big news off the wires: the **Steamer President** is undergoing renovation, meaning eight weeks of "extensive" open-hull surgery in Port Allen, so you won't hear or see that neo-Deco wonder ploughing through the filthiest river in the world between July 4 and Labor Day. The Prez will redock on September 20 and it's promised that it will be "plush and pretty" — but they'll have some complaints from me if they change the names (or what snatches of decor I've been able to scope) of those Ladies' Lounges.

Barry Menckelsohn has imported a band called **Candy** (who "make Duran Duran look ugly"—where did he get them? from **Allan Carr**?) from Los Angeles to play dates this month...**George Reinicke** has a song, "Codeine Cowboys" (perhaps an homage to that peculiar non-Western with **Andy Warhol** and **Jack Palance** called *Cocaine Cowboys* that no one saw seven or eight years ago), which will be part of an anthology, "Garage Goodies," on Hit Records, distributed by Rough Trade; out in England now, soon to be imported.

Mitch Woods will be at Snug Harbor on May Day, when the rest of us will be in Red Square looking at tanks and missiles and children with corsages in the shape of Lenin's profile...**Li'l Queenie** and rising zydeco star **Major Handy** are booked for a West Coast tour this month, the highlight of which will be an appearance at L.A.'s Club Lingerie, where **La 'tite Reinette** should feel in her element—Nylon...**Rounder Records** continues to round up the usual suspects: **Irma Thomas** and her new band will etch for them this summer, **Buckwheat Zydeco** has already finished his sessions, and **Johnny Adams** is going to polish off another LP for the Massachusetts label during the Warm Months.

If you can't live without a regular infusion of gubernatorial humor, you might want to check out, **A Comedy Interview with the "Governor" of Louisiana** (don't understand the quotes—what do they know that we don't?) b/w **They All Asked For Ewe** by **The Sound Doctor Band**—though some of us with pachydermous memories will recall the old **Earl Long** *Last of The Red Hot Papas* LP that somehow always seemed to end up filed under "Comedy/Party Records" rather than "Spoken Word/Inspirational," where it so obviously belonged. Two bucks from each four you shell out for this (\$5 with P&H: Guv-Nor Records, Suite 4200, 1001 Howard Ave., N.O.LA 70113) goes to the Edwin Edwards Defense Committee.

Local culture does get around: not only does **David Lee Roth** pay slavish obeisance to N.O.'s most famous Italian bandleader-trumpeter-rubberface, **Louis Prima**, but we're even doing a variety of cultural exchange. During May, from the 7



to the 25, local pianist **Tom McDermott** is playing stride piano at **Hanratty's** while **Dick Wellstood** who usually plays at the club is here at the **Storyville Jazz Club**...**Insight**, a "new musical sensation," just finished an album at Pace Sound Studio; one of the tunes is called "Alaska," which in a New Orleans summer is wishful thinking indeed, boys, unless it's the baked kind.

Jazz singer **Leslie Smith** will marry the Prytania's dapper manager, **Jules Rigard** on June 8, so we are informed by the Father Of The Bride, **Michael P. Smith**, photographic chronicler supreme of local folk and their folkways; as with all June weddings, we guess felicitations, congrats, envious sighs, etc., are all in order...**John Fogerty** was in town late April filming a video for **Warner Brothers**...are **The Uptights** breaking up? Information please...dance, fools, dance—on May 3 from 9 to 1 a.m. at least, at Confectioner's Hall at 2001 Burgundy Street; the musical masters of the revels are **Chris Burke**, **Chester Zardis**, **Percy Humphrey**, **Louis Nelson**, **Justin Adams** and **Barry Martyn**; tickets from Mr. Burke at 943-4273, so if you haven't Eagle Rocked or Balled the Jack in a while, get those patent leathers out and start breaking 'em in now.

SUNO is offering a non-credit course on *The Business of Music*, described as an examination of "several aspects of the music business including copyright, publishing, recording and record promotions. [The course] will also include a discussion of the role of agents, attorneys, unions and guilds." Tuition is \$75; registration opens June 5, either in person at Room 301B of the Education Building or by phone at 282-4401, ext.365.

Jimmy Page, still, we guess, a name to conjure (or do something) with, sat in with several local bands recently when in town with **The Firm**. First he sat in with the "ursine" **Luther Kent** at **Storyville**, then with **Bryan Lee** at the **Absinthe Bar**, and then with **Mason Ruffner** at **Maxwell's**. The boy did some pavement-pounding.

News from Book-Chat-Land: **Ann Savoy**, married to the renowned **Marc Savoy**, who not only makes accordions but plays them,

will be signing copies of her new book, "Cajun Music—A Reflection Of Its People" which has just come out; it is heftily priced (\$38 cloth, \$27 paper)—but consider this: it has words and music and translations for 106 Cajun and Zydeco favorites, more than a hundred photos, including one of **Clifton and Cleveland Chenier** in 1948 that is of more than mere scholarly interest; all of this goes on at the **Maple Leaf** on April 27, with apposite musical accompaniment from **Beausoleil**, who recently achieved the distinction of being the first Cajun band to play **Carnegie Hall** (we also wonder what they thought next door at **The Russian Tea Room** of all this, or did the balalaikas cease their strumming and the blinis wilt on the vine?)...the **Jazz & Heritage Fair** will have its first **Book Tent**, but that doesn't mean you're going to see **George deVillie** or **Rhoda Faust** sitting in with **Vidacovich** or the **Spiritualites**. What you will see will be **Mrs. Savoy**, **Bunny Matthews** and **Mike Smith** with their works available for sale and signing. Who knows, maybe even **Jason Berry** may be on hand with a few rare copies of *Amazing Grace*? One never knows, do one.

May is also a good bit more than half, along with December, of the ill-matched **Peaches-and-Daddy** sort of romance one used to hear about; this month also witnesses the birthdates of any number of musical notables: 1st, **Little Walter**; 2nd, lyricist-and-depressed-person **Lorenz Hart**, **Sarah Lawrence's** proudest moment—**Lesley Gore**, and **Link Wray**; 3rd, **James Brown**; 4th, **Roberta Peters** and confessed-junkie chanteuse **Mary Ann McCall**; 5th, **Alice Faye**, whose insinuatingly crackly voice is one of the glories of Thirties pop until **Phil Harris** took her away from all that; 6th, **Aram Khatchaturian**, answerable for the *Sabre Dance*, among other things; 7th, **Brahms** and **Teresa Brewer**, and that's a blind date for you; 8th, a trinity of personal favorites—**Louis Moreau Gottschalk**, **Ricky Nelson** and haunted bluesman **Robert Johnson**; 9th, **Tommy Roe**, perpetrator of *Hooray for Hazel* and the aptly titled *Dizzy*; 10th, what a day—**Fred Astaire**, **Sid Vicious**, **Maybelle Carter**, **Nancy Walker**, **Donovan**,

Jay Ferguson of *Spirit* and **Jo Jo Gunne** 'fame', **Max Steiner**, composer of *King Kong's* systolic theme among many others, and **Jackie Lomax**, no relation to Alan, but a deity to us all the same; 11th, **Irving Berlin**, **Martha Graham**, **Alma Gluck** whose duet of *Carry Me Back To Old Virginny* with **Louise Homer** was reputedly the first million-seller, ballerina *assoluta* **Fannie Cerrito** and modernist **Carla Bley**; 12th, **Gabriel Faure**, **Jules Massenet** (whom **Thomas Beecham** said had the best manners of any composer he had ever dealt with) and yankee diva **Lillian Nordica** who, I believe, perished in a shipwreck at the height of her fame; 13th, **Sir Arthur Sullivan**, half of **Gilbert &**, male impersonator and music-hall idol **Vesta Tilley**, **Ritchie Valens**, who died more full of musical promise, if you ask us, than his other companions on the *Legendary Death Flight*, and **Mary Wells**, the first Motown diva; 14th, **Sidney Bechet**, one of the glories of Creole (and otherwise) music; 15th, **Brian Auger's On Fire**; 16th, **Betty Carter** and **Jonathan Richman**, composer of *Egyptian Reggae* and *I'm Straight*; 17th, **Erik Satie**, modern composer **Peter Mennin**, **Zinka Milanov**, Swedish nightingale **Birgit Nilsson** and Dixie nightingale **Taj Mahal**; 18th, **Joe Turner**, the greatest of all singing bartenders; 19th, **Dame Nellie Melba**, a great singer but not a very nice person, **Joey Ramone**, who is both of the above, and **Eric Burdon**, who is variable; 21st, **Fats Waller** and **Gina Bachauer**, who if they played a duo-piano recital could be billed as the six-and-a-half tons of fun; 22nd, **Wagner** and **Charles Aznavour**; 23rd, torch singer **Libby Holman**, whose mates and beaux tended to die in suspicious ways and prompted **Tallulah's** comment that "Libby isn't working right now, dahling, she's between murders"; **Rosemary Clooney** and **Rosa Raisa**; 25th, **Tom T. Hall**; 26th, **Mamie Smith**, the first but hardly the best *Classic Blues* singer to record, **Al Jolson** who remains a mysterious object of contemplation for those of us who never saw him, **Teresa Stratas**; 27th, mildly left show and revue composer **Harold Rome**; 28th, **Tommy Ladnier**, a great New Orleans trumpeter who died too soon, **Isadora Duncan**, **John Fogerty**, peerless *leider* singer **Dietrich Fischer-Dieskau**; 29th, **Beatrice Lillie**, who introduced among other songs, *At The Mardi Gras* and *Get Yourself A Geisha*, **Isaac Albeniz**, **Erich Wolfgang Korngold**, an Austrian *emigre* who composed the scores for all of those **Errol Flynn** pirate pictures; 30th, **Benny Goodman** and **George London**, the finest native-born *Goudonov* and *Wotan* until his diaphragm burst; 31st, underrated *Golden Age* diva **Frances Alda**, New Orleans-born diva **Shirley Verrett**, countertenor **Alfred Deller** and way, way down the vocal scale, **Johnny Paycheck**. □



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